THE NEW YORK DRAMATIC MIRROR.

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THE LATE WILLIAM J. FLORENCE.

AT THE THEATRES.

Thalia.—Julius Cæsar.

Tragedy, translation by Schlegel. Produced Nov. 2.

Julius Cæsar	Hilmar Knorr
Marcus Antonius	Franz Tichy
Marcus Brutus	Mathieu Pfeil
Cassius	Gustav Kober
Casca	Gustav Rickelt
Calpurnia	Helene Strassmann
Portia	Anna Haverland

If the enterprising manager of the Thalia did not present the famous Meininger in its entirety, at all events they presented an organization nearly the same as that which the Duke of Saxe-Meiningen maintained at his Court Theatre for two or three years previously to its disbandment. But it must be remembered that the Duke, whose excellent fad had drained his exchequer to a greater extent than even his well-known liberality could sustain longer, lost several of his best actors, including Possart and Bernay, several seasons before he reluctantly dismissed his players.

It may be said at once that there are no great, and even no exceptionally skilful actors among the remnants of the Meninger now playing at the Thalia. But the company is excellent nevertheless, viewed as an organization without reference to individual players, and the performance they are giving illustrates admirably the care and training for which the Duke of Saxe-Meiningen's actors are famous.

Julius Cæsar, even in Schlegel's translation, is not altogether agreeable in German. The finest passages are rendered comparatively ineffective, and the declamatory speeches lose their fire and power to move the heart. Moreover, the German actor does not look or move like the dignified, graceful classical figure in toga or pallium with which our eyes have been made familiar by such actors as Davenport, Booth, Barrett, and the rest of the vanishing but dearly cherished dramatic Romans.

In spite of these disadvantages, which, doubtless, strike the American playgoer with more force than they strike our German fellow-citizens, there are several curious features about the representation of this tragedy by the Meininger that *per se* arouse interest.

First of these features is, of course, the remarkable work performed by the supernumeraries. Whether the auxiliary corps employed at the Thalia is wholly or only partly imported, makes no difference, in the fact that their performance shows the results of thorough preparation and powerful discipline.

In the senate scene the "supers" formed a dense background for the deed of the arch conspirators. The assassination was effectively managed, and the "business" of the citizens, senators, etc., was singularly realistic. In the forum scene, however, the mob fairly eclipsed all mobs that have been seen on the American stage. They played the scene so well, indeed, that Antony and the corpse of Cæsar sank into insignificance. It was a peculiar and well-nigh unprecedented exhibition—the stars actually became subsidiary, while the "supers" became the stars. In itself the acting of these eager, shouting, vacillant citizens of Cæsar's Rome was praiseworthy in the highest degree; but it was all bad art—all a reversal of the true relations of the dominant and the subordinate. It pleased the spectators that expected just such a distortion, and came ready to cheer it, but it disturbed rudely the thoughtful spectator's sense of proportion and of artistic propriety.

The scenery and properties are superb—not in their glitter, but in their archæological correctness and completeness. In the purely spectacular line, the memorable production of Julius Cæsar at Booth's, under Jarrett and Palmer's reign, was more impressive; but in respect to scenic accuracy, the German production is vastly superior to the predecessor that we have been wont to quote with pride. The thunder-storm at the close of Act One is a triumph of stage mechanism. Nothing so nearly approaching nature has been exhibited on the American stage.

Mr. Tichy was a weak and colorless Antony. Mr. Kober's Cassius was the strongest point in the cast. Mr. Pfeil made a handsome Brutus, but he merely skimmed the surface in his conception of one of the noblest characters in the classic repertoire. Mr. Rickelt burlesqued Casca absurdly.

Portia was intelligently acted by Miss Haverland. Miss Strassmann made a gentle Calpurnia.

There seem to be many persons who enjoy the privilege of seeing a Shakespearean performance with the actors supporting the speechless but permeating "supers," for the Thalia has been crowded every night, and Julius Cæsar is to be continued during the whole of the present week.

Bijou.—The Hustler.

Farce-comedy in three acts by Lew Rosen. Produced Nov. 23.

Con McFadden	John Kernell
Anheuser Busch	Barney Reynolds
Anna Danta	Gus Mills
Bud	Eddie Readway
Faraway Jones	Leonard Somers
Pussy Winks	Mollie Thompson
Susie Miller	Zelma Rawlson
Chicsey New	Mamie Conway
Violet	Rose Laporte
Daisy	Virginia Lampert
Rose	Hilda Laporte
Lily	Nellie Burt

Really, Lew Rosen, we expected better of you than this. You are a clever and brisk newspaper writer. You are wide-awake and observing. You have seen enough farce-comedies to know what to avoid. Yet you have written The Hustler.

The large audience that saw it on Monday night at the Bijou Theatre was unable to laugh except at rare intervals. It wanted to very much. Many of the people in the house knew you. They would have been glad to give your piece an ovation. But, honestly, Lew Rosen, they couldn't.

Some of your "wags" are funny. But others—the "ten cents, one drink; ten drinks, one drunk; ten drunks, ten days" one for instance—own up that you heard them in your childhood. At any rate, we did.

Just about here there should be a long paragraph telling about the plot, the comic perplexities, the individual hits. We can't furnish the paragraph.

John Kernell played Con McFadden, who is—Mr. Rosen tells us—the Hustler, an individual with a plethora of airy, fairy schemes for making millions. Mr. Kernell spoke his lines without moving a muscle and in a monotone. He was emphatically audible.

Barney Reynolds appeared as Anheuser Busch, a German. The part was not prolific in possibilities. Gus Mills as a female came near to amusing. A youth in a red blazer sang songs about boyhood days. He has a sympathetic voice.

Of the three, Zelma Rawlston showed the most sensibility; Mamie Conway is the prettiest, and Mollie Thompson kicked the highest.

Two buxom women sang out of tune. A ballet dancer named Leonilda Staccione pirouetted skilfully.

People's.—Jack Royal of the 92d.

Romantic military drama in six tableaux by A. C. Wheeler. Produced Nov. 23.

Jack Royal	Harry Lacy
Colvey Hartnett	Myron Calice
Hugh Delaplaine	J. H. Fitzpatrick
Optimus Breeze	J. H. Bunny
Judge Illwind	Harry Hotto
Big Carl	James Lackaye
Burke	Charles H. Brooke
Swartz	William Andrews
Kate Delaplaine	Mary Hampton
Cicely Wood	Kate Hawthorne
Mrs. Rose Royal	Marion P. Clifton

Like most productions from the pen of A. C. Wheeler, his new play is very interesting. We have rarely seen a play that has fascinated us more. From start to finish the interest does not flag for an instant, and the auditor remains rooted to his seat, fearful of losing a single situation. The success of the play last night with its East-Side audience was unmistakable.

The audience called up the curtain several times at the end of each act and, in the absence of the author, the actor responded.

The story has already been told in these columns. We will recall merely the fact that it is laid in the time of the New York city draft riots during the late war.

The third act is intensely strong, and Sardou himself would not be ashamed to acknowledge its authorship. The curtain rises on a dim, ill-lighted subterranean tunnel where the workmen, half intoxicated, are plotting against their employers' property and lives. They take an oath to kill Jack Royal, the superintendent, when Jack appears unarmed and alone. The men have him in their power and are about to kill him. He coolly regards them with folded arms. He tells them that the first pistol shot will be the signal for their own destruction, and that the place is surrounded by U. S. troops. At this moment the drums outside are heard and the frightened men slink back. Jack departs as coolly as he came, and the curtain falls.

The attack on the works, the departure of the regiments, the attack on the armory, and the return of Jack Royal in time to save the girl he loves from the spy, are the principal scenes in this play, which is a credit to all concerned in its production. If the supporting company were better, and the scenery and petty details more elaborate, Jack Royal of the 92d would draw crowds to any Broadway Theatre.

Harry Lacy was admirable as Jack Royal. His cool and deliberate style of acting stood him in good stead, and enabled him to make several quiet points that were very effective. The part, however, is hardly long enough for Mr. Lacy, and scarcely furnishes him with an opportunity for the good work he is capable of.

J. H. Bunny was breezy as Mr. Breeze, and supplied all the humor. Claude H. Brooke gave a capital sketch as the ruffian workman. James Lackaye was good also as Big Carl. Harry Hotto played Judge Illwind cleverly.

Myron Calice was terribly stagey as the Southern agent and Mary Hampton and Kate Hawthorne gave conventional performances of their respective parts.

Windsor.—Our Irish Visitors.

Farce-comedy in three acts

Col. Gilhooley	Thomas E. Murray
Jerry McGuiness	Frank Davis
Sammy Tupper	Will O. Petrie
Fritz Kepner	Ed. Sanford
Dorothy	Katie Rooney
Arabella McGuiness	Hattie Delaro Barnes
Cinderella M. Guiness	Jennie Grey
Birdelia Gilhooley	May Nugent

Our Irish Visitors is a play that probably was never written, but that was built at rehearsals and that was altered to admit the introduction of specialties by performers as they were engaged.

As a laugh-producer it is a success. The character of Colonel Gilhooley permits Thomas E. Murray to indulge in the wildest antics, and Frank Davis as Jerry McGuiness is an excellent foil for his peculiar humor.

Katie Rooney was sprightly and capable as Dorothy. The remainder of the cast were competent.

Grand.—Cleveland's Minstrels.

At the Grand Opera House, on Monday night, Cleveland's Minstrel company was the attraction presented.

This organization of modern minstrelsy has, undoubtedly, earned widespread popularity with theatregoers in general, and, as a consequence, the house was packed to its capacity. The majority of those present seemed to hugely enjoy the entertainment offered.

The first part of the programme was similar to that which was seen here before at the Park Theatre. Arthur Rigby and John Green still continue to prove themselves worthy of commendation. The remainder of the bill presented contained many old favorites in negro-vaudeville.

Niblo's.—The Patrol.

The Patrol, by Scott Marble, one of the most successful plays on the road, is the attraction at Niblo's this week. The play is not new to New York. It has been seen here a number of times, and has been duly noticed in these columns.

Charles Chapelle made a handsome Captain Hardy, an officer of police. Dorothy Rossmore was a picturesque adventuress.

Blanch Seymour, Blanch Boyer and Eddie Giguere were liberally applauded for their specialties.

H. F. Adams is deserving of much praise for his excellent characterization of an old darkey. The other members of the company are all competent.

In spite of the bad weather, the house was well filled. It looks as though Niblo's is destined to become a successful house at popular prices.

Tony Pastor's.—Variety.

Lottie Gilson has returned to us. She made her bow at Tony Pastor's on Monday night to a highly pleased and enthusiastic audience.

Among the others who did what they could to amuse the audience were: The Juhans, Tony Pastor, Maggie Cline, Nellie Lingard and Leonzo.

All the specialties were clever, and many of them were encored. Of course, Tony himself, Maggie Cline, and Lottie Gilson were the favorites, and deservedly so.

At Other Houses.

Alabama continues on its successful career at Palmer's, and seats are procured weeks ahead by those wishing to secure good places.

Miss Helyett prospers at the Star.

La Cigale at the Garden Theatre runs merrily to crowded houses, and pleases all who hear its tuneful strains.

Reilly and the 400 packs Harrigan's at each and every performance.

The Lost Paradise has scored an emphatic success at Proctor's.

The Merry Monarch is merrier than ever over the crowds that salaam before him at the Broadway each night.

Lady Bountiful has achieved favor at the Lyceum, and the real baby performs its part each night with dignified spontaneity.

It is impossible to crush the enthusiasm, or kill the loyalty of the patrons of Jacobs' popular theatre. This week The Great Metropolis is presented at that house.

Cinderella, a new production, will be seen at the Academy of Music to-night.

Success perches upon the Mavourneen banners at the Fourteenth Street Theatre, and there is no falling off in the sale of seats.

The Cad is in its tenth week at the Union Square, and laughter is the order of the house each evening.

Last night the fiftieth consecutive performance of Cavalleria Rusticana and The Tyrolean at the Casino was celebrated and handsome souvenirs were presented to each auditor. The souvenir was modeled as a dainty Tyrolean hat after the style of the one worn by Marie Tempest. The names of the company are lettered in gilt on the base.

A Night in Tokio is the title of a new and successful ballet at Koster and Bial's. Another good feature is Clarke and Williams' chambermaid sketch. Next week Paulus, the famous eccentric singer from Paris, will appear for the first time in America.

Madame Bernhardt gave her well-known personation of Camille at the Standard last night.

WALTER SANDFORD'S MELODRAMA

Walter Sandford called at THE MIRROR office on Monday, and told a reporter that he would continue indefinitely to produce melodrama and comedy-dramas of a high class.

"I have found it so remunerative," he said, "for the last four seasons that I am led to believe that a good, rational melodrama, with a strong cast and superb mounting, will always prove acceptable to the public.

"My new play, Man to Man, is from the French of Commen and D'Ennery, authors of the Two Orphans and the Celebrated Case. I am engaging the strongest possible cast. I shall produce it for the first time in this country on Aug. 15 next, at the National Theatre, Philadelphia. It will be produced for the first time in France at the Porte St. Martin, Paris.

"It is my intention," continued Mr. Sandford, "to make my organization the leading melodrama company of America. I attribute my success to the maxim never to deceive the public or the managers.

"I have been on tour fourteen weeks with My Jack, and have only had one losing week. My company includes Philip Anderson, George Hoey, Charles Frew, and Jennie Christie—all excellent actors."

THE DARK SIDE.

The Barrett Dramatic company, billed in Elwood, Ind., for Nov. 12-14, failed to appear there, having stranded in another town.

The Stock Broker collapsed at Portland, Me., Nov. 11.

A Soap Bubble bursted at Pekin, Ill., Nov. 10.

The Riley Dramatic company (pirates) stranded at South Bend, Ind., Nov. 7.

W. K. Evans, correspondent for THE MIRROR at London, Canada, writes: "The Whitney Circuit brought the High Roller company from Cleveland to Toronto, advancing fares, etc., but as business did not pick up at Toronto, they attached the effects at London. Local papers state that a collection was taken up for the stranded thespians, but in any event they left for New York Nov. 13. The company must have gradually dwindled down, for not over a dozen took part in the performance here. Barney Fagan played the leading role, formerly played by John D. Gilbert."

PROFESSIONAL DOINGS.

WILLIAM M. SHUETZ, the general agent for Bristol's Educated Horses, takes pride in showing all his friends a handsome meerschaum pipe, the gift of Manager John C. Patrick.

EIGHT BELLS has been doing wonders in drawing on the road. It returns to New York—at the Park—on Nov. 30.

CHARLES J. RICHMAN and Ernest M. Allen will join the Royal Pass company on Nov. 30, replacing Charles J. Edmonds and George F. Meech. Manager Harry Doel Parker, by the way, carries a stenographer and typewriter with the company, who acts as his secretary.

"I am one of the laity that buy and read THE MIRROR, and I am guided by its criticisms always. It is the most correct of dramatic journals, and the most interesting."—H. G. POSEY, New Orleans.

THE Stowaway may make a trip to Australia during the Summer of 1893.

"THE Xmas Number of THE DRAMATIC MIRROR promises to be most attractive. The colored supplement will exceed in artistic beauty those which have been issued with the Xmas numbers in past years by this enterprising and entertaining dramatic paper," says the Denver *Republican*.

THE Hotel Vendome's new café, which was formally opened Wednesday evening, is one of the handsomest in the city, and is a dangerous rival to the artistic Hoffman House. The buffet is arranged as it is in the Hoffman, in the centre of the café, and it is beautifully fitted up. The place is furnished in light oak, with light brown plush hangings embroidered with *fleur de lys*. The beverages are as good as their surroundings, and before long the Vendome will be known as one of the favorite resorts of the town.

LITT AND DAVIS promise that the cast of The Ensign will comprise the best actors and actresses that can be procured. The play will open its season in about eight weeks.

DURING the recent engagement of Von Yonson in Seattle, Gus Heege, its star, was assailed by footpads and robbed of a diamond pin.

THE syndicate controlling the Bijou Theatre, Louisville, Ky., has just secured the Masonic Temple, Nashville, Tenn. The theatre will be rechristened the "Bijou," and conducted in the same excellent manner that has ensured the success in Louisville. Extensive and costly improvements will be commenced at once. The opening will be during Christmas week. It is expected that next season the Bijou circuit will consist of theatres in Louisville, Nashville, Memphis, and New Orleans.

"THE MIRROR, which I read regularly, keeps me in touch with the very best and latest in the dramatic profession in this country and abroad. It is an admirable and literary paper."—MARC ADAMS, New York.

JOHN DECKER, who was taken ill during the performance at Harrigan's on Monday night of last week, has become insane. He played Bessie, the wench dancer in Reilly and the 400.

JAY WILSON assumed the part of Croupy Daggett in The Cad on Saturday night.

A TESTIMONIAL concert will be given at the Broadway Theatre on Sunday evening, Dec. 6, to raise a fund for the wife and child of the late Isaac L. Street. The seats will be placed on sale at the box-office of the theatre on Monday, Nov. 30.

WHILE changing cars at Reading, for Lebanon, Pa., Archie H. Ellis, manager of the Charles T. Ellis company, had his attention suddenly called to something, and he laid a satchel on the platform of the depot within sight of the members of his company. On his return to the depot he found the company in the train, and supposing that some one of them had gumption enough to act as custodian of the satchel, which contained $750 in silver, he got aboard and made no inquiries about the bag of silver till the train had left the depot. He then learned, to his utter amazement, that the satchel had not been put on the train. At the next station he dispatched his assistant, George Robinson, back on the first train. Mr. Robinson found the battered old satchel on the platform with its contents intact. Its disreputable appearance, no doubt, was its special providence.

THE LIMITED MAIL has made such a hit at Niblo's that a long run is contemplated for next season. The scenes around this old favorite playhouse all last week reminded people of the palmy days of The Black Crook.

THERMIDOR is reported to have been most successful in Montreal. Several curtain-calls followed each act, and there were loud calls for Mr. Bond, Mr. De Belleville, and Miss De Wolfe. Both the English and the French papers were unanimous in declaring it to be the best production seen in Montreal for many years.

J. J. LODGE, who was lessee and manager of the late Midland Theatre in Kansas City, is now filling an executive position with the Katie Emmett company. Mr. Lodge, in a recent interview, said that his success in managing the Midland Theatre caused his competitors to combine "and buy the place from under his feet to dispose of a dangerous rival." Mr. Lodge pins his faith to Kansas City and says that it supports more legitimate houses of amusement than any city in the United States in proportion to its population. He intends to return and locate there permanently.

FROM Toledo, O., on Saturday, we received the following telegram, signed by Managers Mortimer and McCaul: "Marguerite Fealy, leading lady of the Master and Man company, seriously"—— and here the message broke off abruptly. At the receiving office the operator said that that was all he got. Whether Miss Fealy is seriously ill or seriously injured we are not in a position to say, in consequence of this piece of telegraphic carelessness.

WILLIAM J. FLORENCE.

William J. Florence died in Philadelphia last Thursday evening after an illness of six days. Death was due to pneumonia, which followed a severe cold contracted two weeks ago. In spite of his physician's advice he insisted on playing Zekiel Homespun in The Heir-at-Law a week ago last Saturday, and after the performance he gave a supper to Mr. and Mrs. Kendal. During the supper he became worse, and was compelled to leave the table and seek his bed at the Continental Hotel.

Next day he was in a critical condition and the doctors remained constantly at his bedside. Mrs. Florence, who was in Europe, was cabled for, and on Wednesday a priest administered extreme unction.

Mr. Florence recovered consciousness late on Wednesday and seemed a little better. He talked to those around him and hope revived, but it was only the fitful flickering of the life that was passing away. He died peacefully as he slept, at half-past eight on Thursday evening.

The news of his death was received in Philadelphia with expressions of deep regret, and a large crowd gathered round the bulletin board in the lobby of the hotel. Mrs. Barney Williams and Mrs. Wyard, the only relatives near him, remained in the bed-room and their grief was intense. Commodore Tooker, brother-in-law of Mr. Florence; Mrs. Josephine Sheppard, his step-daughter; Mrs. George Mitchell, and Police Inspector Conlin had left Philadelphia earlier thinking the danger was past.

It is said that Mr. Florence's health had been bad for some time and that only a few days before he was taken ill he told some friends that he had but a short time to live. The pneumonia affected both lungs. At sixty years the chances are always against the patient's recovery with "double" pneumonia.

William Jermyn Florence was born in Albany, N. Y., on July 26, 1831, in a house still standing at the corner of William and Beaver Streets. His father died in 1840, and William being the eldest of eight children had to assume many responsibilities. His real name was Conlin, but he adopted the family name of Florence and had it confirmed by law.

He came to New York and tried his fortune at newspaper work. That failing to yield him a living he entered a business house as clerk. Having a taste for theatricals he became a member of the Murdock Dramatic Association. By-and-bye he got on the stage.

He was eighteen when he made his début. It was at the Richmond Theatre, under Mr. Chippendale's management, in 1849. His first New York appearance was made on Dec. 6 of the same year at the Richmond Hill Theatre, this city, playing Peter in The Stranger. The next year he was in W. C. Forbes' stock company at the Providence, R. I., Museum, where he supported Booth, playing Macduff to his Macbeth. After appearing as a member of John Nickerson's companies at Toronto and Quebec, he joined Chippendale and Sefton's company at Niblo's Theatre, in this city.

Early in the fifties he went to Brougham's Lyceum Theatre, and there he played his first Irish character. There, too, he met and wooed Mrs. Littell (nee Pray), the sister of Mrs. Barney Williams, and in those days accounted one of the best soubrettes and danseuses on the American stage. It was at the Lyceum that Florence appeared in those absurdities that paved the way for Brougham's great burlesque, which came later. In A Row, at the Lyceum, Brougham played his part in the pit, while Florence was assigned to a post in the gallery. At a certain point where the villain in the piece insulted the fair heroine, Florence, made up as a fire-laddie, made his way to the stage, and thrashed the offender in sight of the astonished audience, who did not know at first that it was all in the play.

After his marriage on Jan. 1, 1853, Mr. Florence wrote several plays in which to star with Mrs. Florence, in emulation of the plan of Mr. and Mrs. Barney Williams. They began on June 13 at Purdy's National Theatre, on Chatham Street, and the venture proved very successful. Mr. Florence composed several songs (one of them called "Bobbing Around" had a sale of more than 100,000 copies), which was sung by Mrs. Florence.

In 1856 they went to England, and played The Yankee Girl at the Drury Lane Theatre for a long time, to fine business. In 1863, Mr. Florence brought from England The Ticket-of-Leave-Man, and produced it at the Winter Garden. The part of Bob Brierly Mr. Florence played nearly twelve hundred times. Bob Brierly and Captain Cuttle were his favorite characters. The part he cared least to play was Bardwell Slote in The Mighty Dollar.

In August of 1867, in the theatre at the corner of Broome Street and Broadway, long since abandoned by the Wallacks, the Florences produced for the first time in America Robertson's Caste. This experiment led to a famous lawsuit. Lester Wallack had purchased from Mr. and Mrs. Bancroft, the managers of the Prince of Wales Theatre in London, the right to play Caste in this country. Mr. Florence asserted, however, that he had seen the play in London many times, and that he had written down the text and "business" from memory. In the absence of international copyright or the establishment of stage-right, and as there was no evidence to show that Mr. Florence had procured the play in an unlawful manner, the courts upheld him, and Mr. Wallack had to suffer.

Caste was a great success. Florence was D'Alroy and Mrs. Florence Polly, a part in which she has never been equalled in this country. Owen Marlowe was Captain Hawtree, Mrs. Chanfrau, Esther; Davidge, Eccles; Edward Lamb, Gerridge, and Mrs. G. H. Gilbert, the Marquise de St. Maur.

In 1868 Mr. Florence produced No Thoroughfare, and the part of Obenreizer was another masterly impersonation. A romantic Irish drama by John Brougham called Eileen Oge followed.

At Wood's Museum in January, 1869, Mr. and Mrs. Florence played an engagement in burlesque. The Field of the Cloth of Gold was presented, with Florence as Francis, Louis Mestayer as Henry, Mrs. Florence as Lady Constance and Rose Massey as Lord Darnley. This was not Florence's first appearance in burlesque by any means. Several years before he and his wife had acted in a travestie on The Colleen Bawn and as Beppo in a burlesque on Fra Diavolo.

In 1875 Ben Woolf's piece, The Mighty Dollar, was produced at the Park Theatre, corner Twenty-second Street and Broadway, and as Slote Mr. Florence made a great hit. It is estimated that he cleared nearly half a million dollars with this play. The character of Slote was a libel even on the American politician; he was a vulgar, lying, cheating, profane political shyster. Nevertheless, in Mr. Florence's hands he became delightful. To describe Slote as an abstract of American character is, of course, out of the question. It was simply an amusing stage creation. Mrs. Florence was highly successful as Mrs. General Gilflory, with her laughter-provoking exclamation, "Libbie, dear!" still pleasantly remembered.

In the Wallack testimonial cast of Hamlet at the Metropolitan Opera House Mr. Florence played the Second Grave-Digger. Of the principals that appeared in that remarkable performance on the night of May 21, 1888, four are dead—Florence, John Gilbert, Lawrence Barrett, and Henry Edwards.

It was three years ago that Mrs. Florence retired temporarily from the stage, and Mr. Florence entered into that stellar partnership with Joseph Jefferson that has been such an artistic treat to the theatregoing public. He has played Sir Lucius O'Trigger in The Rivals and Zekiel Homespun in The Heir-at-Law.

During his long career Mr. Florence's name appeared on the bills with the names of Barrett, McCullough, Raymond, Burton, Brougham, and Toole. He has played Trip to the Lady Teazle of Mrs. Catharine Sinclair (Forrest), Captain Cuttle to the Mr. Dombey of Henry Irving, Richmond and Laertes with the elder Booth, Titus and Lucullus with Edwin Forrest, and at the Academy of Music, Oct. 12, 1877, for the benefit of Edwin Adams, Iago to the Othello of E. A. Sothern, the Desdemona of Lotta, and the Emilia of Mrs. John Drew.

Ex-Mayor Oakey Hall furnishes us with the following interesting personal recollections of Mr. Florence:

"Only a fortnight ago when passing by the Lotos Club he observed me at the window and, turning back, came in for greeting. Crossing the corridor, where stands his marble bust—seeming to look more genially than ever since his death—I made some playful remark about the likeness, and he responded, with his inimitable lisp and eye twinkle: 'Don't regard me, my dear boy, as being alway on a 'bust'.

"I first made his private acquaintance in the Summer of 1867, when Barney Williams took a short lease of the old Broome Street Wallack Theatre for the purpose of producing Caste. Wallack had made a purchase of the MS. of the play and was to produce it in the Autumn. Florence had witnessed and heard the performance in London whence he had just returned and where Madge Robertson, Mr. and Mrs. Bancroft, and George Honey, had made great successes in the piece. Florence was 'taddish' over George D'Alroy and knew that his wife could make a hit as Polly Eccles, while Mrs. Chanfrau could be assigned fitly to Esther, with Davidge as old Eccles. He had, by many attendances, memorized the play—writing down dialogue and business on returns from the performances, and so possessed all the parts. As the law then stood, MS. plays were not as well protected under stageright law as they have since been, and then the memorizing of plays was an untried question. Wallack sought an injunction, and I was retained to care for the Williams-Florence interest. Eventually we succeeded. From that time dated a friendship that, as many know, became almost brotherly.

"During the run of the piece Florence paid me an afternoon visit in the country for an early dinner and a return in time for theatre. We were only seventeen miles from the city. When I reached the rural station with him, for his *au revoir*, a Summer shower of large proportions came up, when, leaping from the carriage, he said in his characteristic generous way, 'Don't get out, you will be horribly wet, and I'll steer myself.' Unfortunately, two trains were then meeting, headed in different directions, and in his haste he entered that one which was to go away from the city. It was a train that did not stop for some time, and at Morristown, 'Billy,' to his horror, on presenting his ticket, was politely informed by the conductor that he was a 'wrong passenger.'

"It was then six o'clock, and no back train was expected for an hour. Always prompt and alert, and a rapid thinker and planner, he prevailed on the conductor to slow up at a way station, and proceeded to hire a conveyance to take him 'cross country to Newark, where trains were frequent. The worst nags in the Union are probably to be found at ruralities in New Jersey, and one of these fell to Florence's lot. He, of course, chafed at the delays, and offered more money for more speed. Suddenly, in a lonely spot, the driver stopped his horse and said, 'Well, you must pay me all now.' Billy said afterwards he had heard about Barnegat pirates and Jersey lightning swindlers, and knew it was no time to 'parley' (as old-fashioned novelists have it), so he paid up. But it was a quarter past seven when he entered the Newark train, and curtain rose at eight.

"When eight arrived and no George D'Alroy, Esther was, indeed, realistically disturbed, and his mother, the Marchioness, was agreeably delighted from the professional standpoint. The house was full, the evening warm, and the audience impatient, indeed, when half-past eight arrived and announcement had to be made about the absence, nothing could be done but to read the part, (and no one knew where 'Billy' was. However, at nine o'clock the missing man appeared, and going immediately before the curtain, then down, he began an apology amid much applause at his appearance. He said: 'I have had a railway accident.' More applause at his safety. 'The fact is,' he continued, 'I have been dining.' At this point some malapropos chap in the gallery (there is always such a chap among the gods of a theatre) gave one of those dubious and questioning groans of incredulity that are infectious, and ironical shouts of 'obs' and 'ahs!' began, to be increased when another Malaprop sung out, 'What brand o' champagne, Billy?' The apology now went out like the spark of a candle dipped, and Billy retired, joining in the roar. Next day, recounting to me the mishap, he said he suffered for three hours terrible mental tortures. Which may be believed, for never was man more punctilious of engagements or tenderer of the rights of others than was this actor, who, I am sure, died without ever having a personal or professional foe.

"I confess that at first I had my doubts of my client's story as to his feats of memory, until one day during the argument, he, at a Delmonico luncheon, fell to talking of an early appearance of himself at Purdy's National Theatre, near Chatham Square, in some small part, which reminded me that as a callow young lawyer I had written ... me an opening address on occasion of that house returning to dramatics after Manager Stone, of sawdust fame, had 'surrendered his circus there.' 'Did you write that? Let me see!' Putting his hand to his forehead for a few moments as in act of memory, he presently repeated several allusions and one perfect line which were in the poetic address.

"In the following Winter we 'met by chance, the usual way,' in a train bound for Albany. It was an era antedating the advent of palace cars and we were in the 'general' carriage. As fellow-passenger from Tivoli was a camp-meeting fanatic who insisted upon singing psalms. He went apparently through a hymn-book, remembering the libretti, until finally he came to one that contained the line 'I wipe my weeping eyes.' Florence waggishly said, 'pardon me, but is not the line "I weep my wiping eyes?" which aroused his wrath, and he asked 'Fra Diavolo Burlesqued' who he was. Responded W. J. F. 'I think I know who you are. Each passenger here is doubtless in thought Moody and you must be Sankey.' Was there ever any one quicker at repartee than Florence?

"Permit me a brief summing up of the man. He was never shoppy. Strangers would take him for a gentleman of literary tastes and fun, and having no cares of life, rather than an actor. W. J. F. had no self-consciousness of his profession. I never heard him speak ill of any one, and I have often noticed his silence when others spoke ill of some one he himself may not have liked. He was generous to a fault; always chivalric, never in an ill-humor, and realizing alway the celebrated definition of a gentleman as one who always aimed to respect the rights of others, without sacrificing sincerity or dignity or self-respect.

"He once asked me what I thought his best character, and I answered Bob Brierly.' I never realized how perfectly Florence 'personated'—that word has a deep theatric meaning—Bob until I had seen Henry Neville—its creator—enact it in London. Neville did well, but his violin was second to Florence's pathetic instrument. I told him also that next to Bob I ranked for personation and as an apotheosis of burlesque his Beppo in Fra Diavolo. But I was frank enough to say that I never cared for his Irish boys.

"When I last saw him in London at a luncheon given by McCullough's Conner (as I used to know him), Florence was preparing for the Jefferson combination, and I recall the enthusiasm with which he anticipated 'the pleasure of enacting perfect comedy amid the trash then rampant behind footlights.' The publicist, Jefferson, is quoted as having said that he looked back in his life with most satisfaction to his association with Washington. I doubt not that with equal satisfaction to our stage Jefferson will look back to his association with the lamented Florence."

The remains of the dead actor were brought to this city from Philadelphia on Friday evening. A special car brought the relatives and immediate friends. On Saturday and Sunday the body lay in state at the Fifth Avenue Hotel, where hundreds called and viewed it.

The Lotos Club, the Mystic Shriners, the Actors' Order of Friendship, The Players, the Actors' Fund, the Lambs' Club, and the Actors' Amateur Athletic Association all held meetings, at which resolutions of sorrow and condolence were adopted, and representatives chosen to attend the funeral.

In accordance with the cabled request of Mrs. Florence, it was arranged to hold the funeral service in a Catholic church. Mr. Florence having received absolution from a priest before his death, it was decided by the clergy that he was entitled to burial at the hands of their sect. Mr. Florence was a prominent and advanced Mason, and for that reason he would have been denied the rites of the Catholic church had not extreme unction been administered.

The services were held yesterday morning at ten o'clock at the Church of St. Agnes, in Forty-third Street near Lexington Avenue. It was in this church that the late Father Harry MacDowell, beloved of professionals, acted as pastor for many years.

The altar was hung in black, and so were the fronts of the galleries. The casket reposed on trestles at the head of the centre aisle. On it were laid two palms and a wreath of white roses. At the head [illegible] the seven-branched candelabrum, its base hidden by Annunciation lilies. The chancel was literally banked with superb floral offerings, including great pieces with appropriate inscriptions from Joseph Jefferson (who was not able to attend the funeral), Edwin Booth, The Players, the Actors' Fund, the Order of Friendship, the Nobles of the Mystic Shrine, and many other organizations to which Florence belonged, besides the tributes of many friends. The incense of the flowers was so pervading that it smothered the incense from the censers swung by the altar-boys.

The arrangements for managing the crowd outside in the street were excellent. Policemen held the curious back from the sidewalk near the church, and ingress was easy. Admission was by card only. The people were seated by Herbert Kelcey, Maurice Barrymore, Lester S. Gurney, and others, who acted as ushers.

The casket was flanked by the mourners, including Mrs. Barney Williams, Mrs. Jane Wyard, Mr. and Mrs. George Mitchell, Josephine Shepherd, Inspector Conlin, and Commodore Joseph Tooker.

Solemn high mass was celebrated. The funeral address was delivered by the Rev. Dr. Henry Brann. He began by saying: "This is the last scene of the last drama in which our dead friend will appear, and never when his animated form uttered and expressed the mimic passions did he appeal to us so forcibly as does the clay that rests in that coffin." The clergyman then went on to say that although her children often stray from the mother-church, yet, when the shades of evening fall, they can come back, as the dead had come back, to find protection and comfort on her breast. He said that the Catholic church loved the drama and the profession, the great drama of Calvary had just been acted before this congregation, with the altar for the scene and the officiating priests for actors.

Dr. Brann spoke feelingly of the generous, kindly traits of the dead, of his love for his fellow-men, of his gifts to the church of St. Agnes, one of which was the lamp then burning beneath the picture of Agnes the martyr, brought by the actor's own hands from the catacombs of Rome. "If that flickering lamp could speak," said the priest, "it would speak its love for the departed."

Dr. Brann, after delivering the clerical admonitions to the living customary in the presence of death, told how Florence had once said to a priest belonging to St. Agnes' church, when an ambulance was passing, "I never see one of those wagons in the streets but I murmur a 'Hail, Mary' in supplicance for the soul of the wounded or dying man it bears," and the speaker finished by asking his hearers, irrespective of creed, to repeat that prayer with him for the soul of Florence.

The music rendered during the service was both impressive and touching. The solo quartette was composed of Miss Brandeis, soprano; Mrs. Devin, contralto; Signor Spigaroli, tenor, and Max Treumann, baritone. Signor Giorza presided at the organ. The numbers consisted of "Lux Æterna," baritone solo by Mr. Treumann; Requiem and Kyrie, tenor solo by Signor Spigaroli; "Lacrymas Dies," by Mr. Treumann; "Domine Deus," by Signor Spigaroli and the other members of the quartette; "Sanctus" and "Agnus Dei" by quartette and chorus, soprano solo, appropriate words set to the beautiful *intermezzo* from Cavalleria Rusticana, by Laura Bellini, and an alto solo by Mrs. Devin.

Among those present were:

Edwin Booth, A. M. Palmer, Augustin Daly, Frank W. Sanger, Charles R. Pope, William Birch, William Winter, Edwin Knowles, Daniel Frohman, Mrs. William Henderson, Mrs. A. M. Palmer, Louis Harrison, Stephen Olin, J. J. Spies, Mart Hanley, Kitty Cheatham, James O. Pierce, Louis Aldrich, J. H. Stoddart, Harrison Grey Fiske, Mrs. Ravenhill, Albert Ellery Berg, James W. Morrissey, E. M. Holland, D. H. Harkins, Frank Gayler, Mr. and Mrs. Edward Harrigan, Frederic Robinson, John T. Malone, J. B. Roberts, M. Jordan, Jesse Williams, W. L. Bowron, O. M. Remington, J. G. Ritchie, Victor Harmon, Harry C. Smart, F. F. Mackay, David Young, Frank R. Lawrence, Bronson Howard, Edward Moran, Stephen Fiske, Chandos Fulton, Charles Burnham, Thomas Seabrooke, Harry Hawk, Adolph Bernard, Harley Merry, E. E. Kidder, W. E. K. Wilde and Mrs. Frank Leslie Wilde, Marie Jansen, Major and Mrs. Pond, Col. F. Alston Brown, Palmer Collins, Lawrence Eddinger, Lillian Russell, Frederick Cruppendale, Nelson Waldron, Celia Ellis, Caroline Hill, Maude Harrison, Richard Mansfield, William T. Carleton, Sydney Rosenfeld, Henry Watterson, A. Oakey Hall, Col. Thomas W. Knox, John Russell Young, Herbert Kelcey, Clayton M. Michael, C. F. Fearing, John C. Heckscher, Charles N. Vilas, Robert G. Ingersoll, T. Henry French, Eben Plympton, S. S. Packard, Mrs. Seymour, Mr. and Mrs. Martin, Mr. and Mrs. H. Pray, Everet J. Wendell, Beatrice Cameron Leslie Allen, Theodore Morse, Al. and Alf. Hayman, Campanini, Paderewski, Frank L. Goodwin, Phil A. MacDonald, Albert Aronson, A. De Frece, Antonio Pastor, Horace Porter, and Laurence Hutton.

After the services at the church the body was taken to Greenwood Cemetery and put in a temporary receiving vault.

As soon as Mrs. Florence arrives from England, the body will be interred in the Florence plot.

LOST SISTER WANTED.

Edith Herand, the English novelist, is desirous to ascertain the whereabouts of her sister Lucy Herand (Mrs. James Carden), from whom she has had no tidings for four years.

Mrs. Carden was known on the English stage as Miss Marston Lee. She came to America some years ago and is supposed to be here still.

Edith Herand is seriously ill and is desirous to communicate several family matters of importance.

THE MIRROR has established a reputation as a lost relative hunter. There is no doubt this notice will be successful, if the missing actress is in America.

Lucy Herand can learn further particulars by writing to this office.

WE have received from Harry Doel Parker a set of excellent photographs of the thrilling railroad scene in A Royal Pass.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
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Reading notices (marked "") 50 cents per line.*
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Terms cash. Rate-cards and other particulars mailed on application.

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NEW YORK, - - NOVEMBER 28, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—THE HUSTLER, 8:15 P. M.
BROADWAY THEATRE—THE MERRY MONARCH, 8 P. M.
CASINO—CAVALLERIA RUSTICANA, 8:15 P. M.
FOURTEENTH ST. THEATRE—MAYOURNEEN, 8 P. M.
GRAND OPERA HOUSE—CLEVELAND'S MINSTRELS, 8 P. M.
HERRMANN'S THEATRE—DINTY, 8:30 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
JACOBS' THEATRE—THE GREAT METROPOLIS, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—LADY BOUNTIFUL, 8:15 P. M.
PROCTOR'S—THE LOST PARADISE, 8 P. M.
PEOPLE'S—JACK ROYAL OF THE 92D, 8 P. M.
PALMER'S THEATRE—ALABAMA, 8:15 P. M.
STAR THEATRE—MISS HOVEY, 8 P. M.
STANDARD THEATRE—SARAH BERNHARDT, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE THEATRE—THE CADI, 8 P. M.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic N**** prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic N**** will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand." "*Dramatic N****, over five thousand."

LEGAL ASPECT OF CRITICISM.

THE question of the right to criticise public performers was the basis of a libel suit brought recently by Signor CIAMPI, an Italian opera singer, against the London *Daily Telegraph*. The musical critic of that journal had said that Signor CIAMPI "cannot now be considered a singer," in the course of a review of Don Giovanni, as performed at Covent Garden.

The evidence clearly showed that Signor CIAMPI had never been esteemed as a singer, although he had been on the stage for thirty-five years, and that he was, as the *Telegraph* said, simply a *buffo*, or operatic low comedian. No malice or bias was shown, nor was it proved that the criticism was unfair; nevertheless the jury brought in a verdict for one farthing damages, apparently out of respect to the plaintiff's advanced age. The judge, however, rebuked this decision by giving judgment for Signor CIAMPI without costs.

That the lines are drawn with extreme severity by the English courts, as to the scope of what are known as "privileged communications," is shown by this case. An action, based on such trivial grounds, and premising the right of the authorities to interfere with the honest expression of opinion by competent critics in matters of taste and art, would be laughed out of any court in the United States.

In some of our national and judicial characteristics we have the advantage over our English cousins. The right of free speech, free thought, and free criticism is one of them.

THE LAST CALL.

WHEN we allude to the forthcoming CHRISTMAS MIRROR as the greatest of our holiday numbers, we use the term advisedly. In point of artistic and literary merit, as in point of size, it will surpass the best of the dozen Christmas issues that we have published.

The variety, interest and beauty of the contents will delight every reader. The illustrations are from the brushes and pens of the leading artists of this city and they are of a high grade of excellence.

For a week past a portion of the number has been on the presses. The advertising pages will close positively on next Saturday, Nov. 28. *No advertisements will be taken for the* CHRISTMAS MIRROR *after that date.*

The Christmas number may be ordered from any newsdealer or bookseller in the United States or Canada. Mail orders sent to this office will be filled promptly on the date of publication. The price, 25 cents a copy, (postage prepaid by us), must be remitted with all orders to insure attention.

The CHRISTMAS MIRROR is a separate and distinct publication from the weekly issue. Our regular subscribers will not receive it unless they order it specially.

FLORENCE.

IT is hard to realize that FLORENCE is gone to "the quiet haven of us all"; that we have been robbed of his genial presence, his princely good-fellowship forever.

He that embodied in his rare personality every attribute antithetical to sorrow, gloom, and silence, does not die and leave with us the complete, realizing sense of loss that is our legacy when the cold finger of the destroyer touches a comrade of stern mien and serious life. The twinkling eye does not glaze quickly; an echo of laughter lingers, and memory fondly clings to an image whose outlines will not fade.

It may be said without fear of contradiction that FLORENCE had no enemies. On the other hand he had friends innumerable. His *bonhomie* was irresistible. He did not draw men to him by repelling other men; he was not possessed of those strong convictions that lead men to eminence against a host of opponents. He conquered by kindliness; he shone by virtue of generous traits.

During his long and serene career he sowed the seeds of happiness with a hand that knew not stint. At last he could look forth through those merry, honest blue eyes of his upon a fragrant, blooming garden of friendship, planted with gentle deeds, and tended with affections.

FLORENCE was a good actor—an exceptionally good actor in certain roles—but his universal popularity, on the stage and off, was due rather to his personal qualities than to his proficency in dramatic art.

It is worthy of note that although he was *viveur*, although he was the eagerly sought companion of clubmen, wits, and men-about-town, FLORENCE was always a gentleman in conduct, as he was a gentleman in feeling. He loved fun, provided that it was pure fun; he lent his sunny presence to the feast constantly, but he never stepped beyond the limits of temperate indulgence. In his domestic relations he was the same cheerful, considerate, true fellow that he showed himself to be outside the home circle.

The name of FLORENCE is twined with the garlands of immortal friendship. It will occupy a shining place in the annals of the American stage, and it will be held in love and honor by thousands.

STOLEN LAURELS.

A CERTAIN class of men are so intent on wearing laurels that they do not hesitate to appropriate the laurels honestly won by other men, or to don them with as much pride and assurance as if they belonged on their brows by right.

We cannot understand that violent lust for fame, whether acquired by fair means or foul, that will permit a presumably reputable playwright to use the superior brains of a dramatist for his own purposes and then to claim the result as his individual work. In the moral scale this species of downright dishonesty is pretty nearly as contemptible and mean as the crime of play-piracy itself.

It cannot be anything but egregious vanity that can induce a playwright to masquerade in borrowed plumage, and to audaciously pretend that it is his own product and property. It cannot be anything but a lack of principle that enables a playwright to commit this wrong without shame. It cannot be anything but an absence of the creative power that causes a playwright to seize upon the children of an intellect gifted with that power, and to declare that he is their father.

In the world of letters such a disregard for honesty, not to speak of honor, would meet with condign punishment. But that which is practically unheard of in literary circles is a common thing in the dramatic world, where it meets with no reproval, except from the watchful press.

To such a pass have we been brought through the unscrupulous practices that have obtained in various directions during a decade of theatrical charlatanism!

We are glad to see that the *Herald* has given attention to this subject, and singles out for public rebuke several notable examples of the sort of brazen pretenders we have described.

We have referred to the evil frequently in these columns, and we intend to follow up and expose these dramatic rapscallions until public opinion is aroused to such a point that they will be forced to admit that honesty is not simply the best policy, but that it is the only policy which can be pursued safely by dramatic writers.

PERSONAL.

COLEMAN.—During the last week of the run of A Mile a Minute at Niblo's, Alice Coleman played Nellie Sparkle, in place of Marion Elmore, who was compelled to withdraw from the cast. Miss Coleman had but a short notice before appearing, but she gave a successful performance and pleased the house.

HERNANDEZ.—Irene Hernandez has resigned from Our Irish Visitors company. She says that too many one-night stands impaired her health.

LANDER.—Frank Lander has won considerable praise from the Boston critics for his good work in Richard Mansfield's company, and particularly for his performance of Phaon in Nero, and Sebastian, the actor, in Don Juan.

AKERSTROM.—Ullie Akerstrom is the author of all the plays in her repertoire, including Annetta, Renah, and A Little Busybody. She has just completed a new comedy-drama in four acts, entitled The Ballet Dancer, which will be produced for the first time at Johnstown, Pa., on the 29th inst.

STALEY.—George C. Staley, after the close of his season in A Royal Pass, will sail for Europe in May next. He will go abroad for business and pleasure combined. The rest will be well earned, for Mr Staley will have played ninety-two consecutive weeks—or since August 25, 1889.

NOBS.—Royalty has been favoring Henry James' The American at the London Opera Comique. The Prince of Wales, Prince George, the Fifes and Tecks have been to see it.

HANLEY.—Lawrence Hanley, leading man of the Blue Jeans company, walked the eight miles from Hartford to New Britain one day last week. He used the railroad ties, and made the trip in less than two hours. Mr. Hanley had had no experience as a tie walker in his professional career, and the Blue Jeans company voted his performance promising.

GIFFORD.—Gertrude Gifford joined Sol Smith Russell's company last week.

FAIR.—It is a pity that time is still being wasted waiting for Mr. A. B. De Frece to accomplish his preliminary work for the Actors' Fund Fair. Everybody else is ready, and eager to begin practical preparations for what will be the greatest professional event of the century. There is no time to be lost. We again venture to remind Mr. De Frece of that fact.

JANAUSCHEK.—Madame Janauschek's venture in romantic drama is reported to have met with great success. She is playing The Harvest Moon to profitable business. The play pleases the public, and the great actress has a part in it worthy of her brilliant gifts.

OSBORNE.—Merri Osborne, juvenile lady of the Niobe company which played in Cohoes, N. Y., last week, while crossing the tracks of the Delaware and Hudson Canal R.R., was struck by a passenger train and thrown a distance of twenty feet. She was taken to the Miller House, where it was found that she had three ribs broken, besides a severe scalp wound and internal injuries. She will recover.

WYNDHAM.—Charles Wyndham has decided to tour in America in the Fall of 1892. He will produce several new plays which will have the result, doubtless, of rendering this tour more profitable than the two preceding were.

COWELL.—Sydney Cowell has been an invalid in this city for more than a year. Her husband, Raymond Holmes, has been unable to accept engagements as he does not wish to leave her to the care of others.

WILLIAMS.—Fritz Williams, of the Lyceum company, is a clever amateur violinist. In addition to his part in Lady Bountiful he plays the melody behind the scenes in the first act.

SOTHERN.—E. H. Sothern has joined The Lambs' Club. He went to a "gambol" a fortnight ago and was so pleased that he was "put up" and elected the next day.

FULLER.—Edward Fuller has been engaged to do regular editorial work on the Providence *Journal*. He remains in Boston, however, and continues to be the Boston correspondent of that paper.

LA VERNE.—Lucille La Verne, who has been ill, is going South to spend the Winter with her uncle, Senator McDowell, at 1210 Lawrence Street, Nashville, Tenn.

POTTER.—Mrs. Brown-Potter, accompanied by Kyrle Bellew, will sail with her company for South Africa on Dec. 24.

JAMES.—Louis James has stepped into the position in the Jefferson-Florence organization left vacant by the death of Mr. Florence. The new arrangement took effect in Detroit last night.

TANNER.—Cora Tanner played one of the most successful engagements of the season at Providence, R. I., last week.

TEMPEST.—The "Nightingale Song," given by Marie Tempest at the Casino, has won popularity with the public. Over ten thousand copies have been sold since the opening night of The Tyrolean.

FLORENCE.—Neil Florence has joined the business staff of A. Y. Pearson. He will be the press agent of the Midnight Alarm company.

JONES.—Cassius C. Jones, manager of the Rockford, Ill., Opera House, was in New York last week. Mr. Jones has enlarged the capacity of his theatre from 900 to 1,450 people. All the best attractions, including Sol Smith Russell, Nat C. Goodwin, Roland Reed, Salvini, Minna Gale, and the Frohman companies, are booked by him. Rockland is a growing city, and Mr. Jones' receipts grow accordingly.

EARLE.—Alma Earle has been engaged to originate the part of Bessie Shorthand in A Railroad Ticket next season.

PELL.—Arthur C. Pell is seriously ill at his home in Brooklyn. He has been obliged to cancel his engagement as musical director with the Cinderella company.

JOHN T. RAYMOND'S WIDOW.

Several months ago, in a letter from our esteemed correspondent, A. Oakey Hall, an allusion was made to the divorce of John T. Raymond from his first wife, which seemed to contain statements derogatory and prejudicial to his second wife.

An examination of the record in the divorce case has satisfied us that there is no foundation whatever for these statements, and that the record and the surrounding circumstances convince us that Mr. Raymond's second wife should be entirely absolved from every imputation arising from the communication in question.

We are informed that the writer of that communication was entirely in error in stating that the lady in question ever was a member of Mrs. Marie Gordon Raymond's company, or her pupil, and the court record shows that it is not true that she was a co-respondent in the action in question.

We regret that we were led innocently into the publication of that communication, and cheerfully make this explanation of the facts as an act of justice to the widow.

LETTERS TO THE EDITOR.

MR. STINSON HAS ONE WORD READY.

MINNEAPOLIS, Minn., Nov. 16, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In your last issue and in his column M. Pacolet says: "I have been informed," etc. Now, as he does not, of his own knowledge, make any statement, I cannot answer M. Pacolet; but, if he will publish or send me the letter of his *mis* informant, I will answer his correspondent in one good square English word.

Respectfully yours,
FRED. STINSON.

DE VIVO'S TRIBUTE TO DILIGENTI.

NEW YORK, Nov. 21, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In justice to myself permit me to correct a wrong statement, *i. e.* Madame Diligenti's American tour, published in your last week's issue. It reads that "owing to the inadequate capital at the disposal of Mr. De Vivo Madame Diligenti was forced to close her season prematurely."

Let me inform you that Madame Diligenti herself was the capitalist of the said enterprise, and that after two weeks, finding herself short of ready money to continue the tour, was unfortunately forced to close.

Madame Diligenti made a pronounced and instantaneous artistic success it is admitted by the unanimous praise of the Philadelphia press, the correspondent of the New York *Herald*, and the great enthusiasm of the public, who on the first night and during the week in Philadelphia they called, and recalled her several times at each performance.

Mark what I tell you now: Madame Diligenti is the most accomplished lady actress that I have had the pleasure to know, and if she will remain in this country, as I have advised her to do, she will be a brilliant and good paying star. She has a large repertoire, and among them some that will hit the prevalent public taste. Time will tell it. In my long and large experience with artists, I never became an enthusiast for an artist unless I was convinced of his or her real talent, and my judgment has not been so far questioned.

Finally, I feel very highly satisfied to have introduced to the American public Madame Diligenti, who is not only an actress of unusual power and great culture, as you said, but, according to the vocabulary of the Philadelphia press, "she possesses admirable technical resources and keen artistic perception; and more than that, the requisite dramatic force. She is an actress to the finger tips, smooth, subtle, and suave; a technically perfect actress, and has an excellent command of the English language."

What more can a young foreign artiste expect after her début but in reading the above opinions of the entire press, but happiness and not a bit of regret or grief for the lost coin, as she will surely regain it with hundreds per cent. of interest, and can say like Cæsar, *Veni, vidi, vici.*

Very truly yours, D. DE VIVO.

THE USHER.

It seems that our critic, writing last week of the first performance of Lady Bountiful, made a *faux pas* in speaking of May Robson's clever work as the Veales' servant girl.

"THE MIRROR is very good to me in speaking of my performance," said Miss Robson on Tuesday afternoon, "but its critic goes on to say that it is easy to see, by the way I handle the real baby in the third act, that I am not 'versed in nursery etiquette.' Now, as a mother of *three* children, I demand of your critic to take it back!

"The idea of telling a woman who has brought up three children without even the aid of a nurse-girl that she doesn't know how to handle a baby! I wish I had him here!"

"I beg that you will assist me to recover my reputation as a mother."

That I will, and gladly.

Having carefully corrugated my brow into the closest approximation of a frown of which its proverbial placidity is capable; having leaned back in my chair and assumed what I conceive to be the proper air of offended authority, I summoned the trembling critic to my sanctum.

"Varlet," said I, in my harshest tones, "what do you mean by saying that a three-ply mother doesn't know how to handle a real baby? Is it to betray such inexcusable ignorance that you are paid a princely salary, and surrounded with all the luxuries that a plethoric purse and unlimited liberality can furnish?"

As soon as the critic's teeth ceased chattering he asked whether I was an expert on the subject of handling real babies myself, and whether I was prepared to go on the witness stand and swear that the manner in which the actress in Lady Bountiful carried the infant indicated a previous experience in that delicate direction.

"That is irrelevant, immaterial, and impertinent," said I, unconsciously dropping into the lawyer's phraseology under this cross-examination, (and, between ourselves, thinking of nothing better to say in the circumstances.) "The point is just this. May Robson has handled babies for a number of years past, and it stands to reason that she must necessarily know the most approved methods of carrying them in every imaginable emergency. Is it not more reasonable to suppose that your knowledge of nursery etiquette has been gleaned from novels and medical books, and that compared with the perfunctory descriptions of these works the practical side of the question is as unknown to you as the interior of the Dark Continent?"

He admitted that this might be true, but he avowed that he still vaguely cherished sundry personal recollections of the practical aspect of the matter, although he believed that the pins associated with that period had made a deeper impression on his memory than the various gymnastics to which he was treated.

He finally conceded that Miss Robson's methods might be all right, albeit they did not look so to the layman in the orchestra seat, and he said very decidedly that if Miss Robson wanted people to know that she was not a slip of a girl who did not look a day over eighteen, why in the name of Mrs. Winslow didn't she announce that she had a nursery of her own in a line on the bills?

My answer to that was that no one would believe it. Whereupon I was so well pleased with the nearly turned compliment that I forgave the critic, and sent him back to his luxurious quarters.

✤

Through a friend of Mr. C. L. Carson, the editor of my esteemed contemporary, the London *Stage*, I learn that that gentleman is desirous to rectify several mistakes and unintentional misstatements that he says appeared in "Ali Baba's" MIRROR interview with Mr. Carson in our issue of Oct. 17.

Firstly, the *Stage* did not originate the Actors' Benevolent Fund, which is a very old institution. It was the Actors' Union that Mr. Carson's journal brought into existence, for the purpose of helping the English professional in his fight against bogus managers, pirates, etc.

Secondly, Mr. Carson says that he knows very little about our Actors' Fund, and therefore would not venture to give an opinion concerning it.

Thirdly, Mr. Carson is the last man in the world to classify all agents as "sharks." He recognizes the bad and the good in every walk of life.

Fourthly, he has been in his columns a consistent and staunch opponent of the Ibsen drama and school.

Fifthly, says Mr. Carson's friend, that gentleman would never for a moment individualize in the case of Mr. Tree or anyone else, and never refer in a public print to their social ties.

Lastly, he never formulated any opinion concerning the respective tastes of American and English audiences.

I have repeated what Mr. Carson's friend has written me. In behalf of "Ali Baba" I must add that he asserts that Mr. Carson was correctly reported by him, and that he supposed Mr. Carson was speaking for print.

✤

Signor DeVivo's answer to a statement regarding Madame Diligenti's managerial affairs that appeared in our last issue is so courteous in tone and so generous to his late star that I take pleasure in giving it publicity in another column.

Signor De Vivo is a veritable impresario of the old school. How sharp is the contrast between his graceful and kindly letter concerning the star he no longer manages and the usual retort of the average manager to an actor who has ceased to employ him!

There were many queer and absurd things, no doubt, about the old theatrical manners and customs, but is it by any means clear that they have improved in those days when impresarios and artists have given place largely to hustlers and "show folks"?

✤

Lakewood has a cemetery. This will be news to the throng that seek the delights of its piney woods annually in much the same spirit that De Leon sought the fabled fountain of youth perpetual; nevertheless, it is a fact.

A survey of that modest God's acre reveals a number of quaint, queer inscriptions. On one grave-stone, over the resting-place of one David Crowley, who died early in this century, I saw this odd, but suggestive epitaph:

He meant well.
He tried a little.
And he failed much.

It struck me that there was a good deal of pathos, a good deal of significance in those simple lines. They told a story—they spoke volumes.

Do not we all of us know men and women whose lives that epitaph would fitly summarize? Good intentions—spasmodic effort—failure. There you have many a career in a nutshell.

✤

"Miss Helyett, Belasco's brightest comedy."

"The immense drama, The Lost Paradise, by Henry C. De Mille. Pronounced the best American drama ever produced."

The foregoing lies appeared in the theatrical advertising columns of last Sunday's papers. They also appear on the bill-boards around town.

Miss Helyett is not "Belasco's brightest comedy." It is not even David Belasco's comedy.

The Lost Paradise is not "by Henry C. DeMille." It is not "the best American drama ever produced." It is not an American drama.

What profits it for Messrs. Belasco and De Mille to claim the authorship of works for which they are indebted to foreign dramatic writers? If it be their purpose to climb to fame by coolly appropriating the ideas and conceptions of cleverer men, why then it behooves us to strip off their borrowed plumes and exhibit them in their true colors. It is an outrage upon the original authors, it is rank injustice to honest brain-workers who strive to reach eminence and success by sole reliance on legitimate methods.

Not only would the countenance of such questionable tricks obscure the record and impose upon the public, but it would encourage every upstart, pettifogging "translator" and "adapter" to attempt to bridge his way to fame by appropriating and claiming as his own the mute, helpless genius of Europe.

✤

Miss Helyett was conceived and written by Maxime Boucheron, of Paris, France.

Mr. Belasco rewrote the original comedy, aided by a translation and Burnand's English version. In the process of rewriting, he contributed nothing of special worth.

Perhaps the most difficult task in connection with the work of fitting the piece to the American stage lay in turning the words of the songs into singable English.

The lyrics for the production at the Star were not written by Mr. Belasco. They were written by Fred. Lyster, whose name does not appear on the bills or in the advertisements.

In these circumstances, is there any good reason why Mr. Belasco's name should supersede the name of Boucheron—why the revamper should take the place of the author?

✤

And De Mille's case is not one whit less reprehensible. He took Ludwig Fulda's The Lost Paradise, localized the story, reshaped the dialogue, and then serenely came forward and authorized it to be advertised as an "American" play by Henry C. De Mille!

What a reproach to American sentiments of fair-play! What a spectacle of literary depravity!

Had Julius Cæsar been announced down at the Thalia as "an historical tragedy by Schlegel," it would not have been a greater insult to the memory of Shakespeare than De Mille's barefaced claim is to the living Ludwig Fulda.

✤

It is just about time this practice was stopped. Belasco and De Mille are not the only offenders. Gillette and Dr. Augustin Daly have committed the same wrongs on foreign dramatists in times past. They have put their names in juxtaposition with plays they merely adapted, and coolly ignored the real authors as completely as if they had never drawn the breath of life.

There is little hope for the immediate future of the American drama if our playwrights continue to walk on foreign crutches and to cry that the crutches were produced by native industry.

The Belasco De Mille-Gillette-Daly method is discreditable to our native resources, and to our native sense of justice. It is also the worst possible example to place before young and aspiring American dramatists.

I hope that THE MIRROR's influential contemporaries throughout the country will take up this subject and add their voices to mine in demanding a cessation of these fraudulent practices and the restoration of honest methods in respect to claims of dramatic authorship.

BREAKFAST AT THE PLAYERS.

The stay of the Hon. W. H. Skaggs, of Talladega, Alabama, in the metropolis ended last week, and he has carried South to his home many pleasant memories of the hospitality and good-fellowship of New Yorkers.

Mr. Skaggs, it will be recalled, came to town as the representative of his town-people to convey to Mr. Palmer, Mr. Thomas and Palmer's Theatre company the grateful appreciation of the Talladegans for the play o' Alabama, whose scene is laid at their own doors and whose characters truthfully and sympathetically embody Southern sentiment and Southern feeling as they exist to-day in that quiet community.

Mr. Skaggs' good-bye entertainment took the form of a breakfast given in his honor by A. M. Palmer, at The Players. Besides the host and his guest the gentlemen present were J. H. Stoddart, Augustus Thomas, Frederic Robinson, Maurice Barrymore, E. M. Holland, Edward M. Bell, Charles Harris, E. S. Abeles, Reuben Fax, Walden Ramsay, John Paul Bocock, Harrison Grey Fiske, and Gene W. Presbrey.

The breakfast was an informal affair, but the Players' *chef* provided a choice *menu*, and although there were to be no speeches, those present round the board insisted on hearing from Mr. Skaggs, who spoke ably and feelingly of his countrymen, of the hearty reception their representative had received in the metropolis, and of the powerful and salutary influence wielded by the stage and its followers upon the people. Mr. Palmer and Mr. Thomas made a few remarks appropriate to the occasion, and the pleasant party broke up late in the afternoon.

The breakfast was given in the new dining-room recently added to The Players' house, through the liberality of its founder, Edwin Booth.

HUNTINGTON OPERA COMPANY.

The statement that appeared in the last issue of THE MIRROR relating to the business of the Agnes Huntington Opera company, was published on information that we believed to be reliable. There was no desire on our part, of course, to affect Miss Huntington's pecuniary prospects.

We have since been informed by Miss Huntington's managers that there was no foundation for that report or for the statement in the same item that either member of the firm offered to sell his interest in the concern for any sum.

We cheerfully publish this explanation in justice to the persons concerned.

THIS SUIT NOT DISCONTINUED.

A letter from Arthur Dacre, who is now in London, says:

"E. D. Price, not satisfied with the misery and suffering he caused my wife when we were in America, is still stabbing me in the back by getting injurious paragraphs published in the American papers. These he has the exquisite good taste to send to me in envelopes addressed in his own handwriting.

"The following is a copy of one just received—it is stuck on a piece of paper, without the name of the journal, so I am unable to contradict it, unless THE MIRROR will assist me:

"Arthur Dacre's suit against Mrs. Leslie Carter has been discontinued. Dacre was the English actor who made such a fiasco as Mrs. Carter's leading man, and who sued her for breach of contract when Manager E. D. Price discharged him for incompetency. Considerable testimony was taken before a referee down in Wall Street one day last Spring. 'Willie' Kendal and others were examined as to Dacre's competency. Those who spoke favorably of him acknowledged that they had never seen him act. This was not reassuring for Dacre. It is safe to say that America will know him no more."

"The whole statement is a lie. My suit against Mrs. Carter is *not* discontinued. The Kendals, Fanny Davenport, and a host of others who testified in my favor had not only seen me act repeatedly but I had acted with them. I played three engagements with the Kendals, and it was after seeing me act three times that E. D. Price engaged me."

The decision, it appears, has not been reached in Mr. Dacre's case, and, therefore, the statement that it was "discontinued" was false. We have not seen the paragraph Mr. Dacre quotes in any reputable newspaper. On its face, and from his description of the manner in which the clipping was sent to him, it bears unmistakable evidence of having been printed in one of the scaly little puff-sheets that are subsidized in a small way by managers who have axes to grind.

Mr. Dacre, by the way, has just closed an engagement at the London Princess' and has about settled another. Mrs. Dacre (Amy Roselle) is meeting with gratifying success in Henry Irving's company.

THE VENDETTA ALL RIGHT.

The *World* published an unfounded report concerning The Vendetta a few days ago, stating that the season would close at an early date. The story was made out of whole cloth.

The company remains idle for three days this week, for the reason that Mr. Varney is desirous to replenish his outfit. It will be recalled that The Vendetta has been burned out twice and wrecked on a railroad once during the past three weeks. This has occasioned the brief halt referred to in order to give the scenic artists time to restore the scenery damaged or destroyed.

The Vendetta's season will resume without further interruption on the 30th inst., and Manager Varney says that the scenery and properties will be better than ever.

OPEN TIME, Hoboken Theatre, Dec. 17, 18, 19; also Christmas and New Year's weeks entire. Attractions three nights each. Wire quick. W. S. Ross, Sole Manager."

GOSSIP OF THE TOWN.

F. CHARLES has left the 99 company and joined Dan Sully.

A. R. UNDERWOOD was specially engaged last week in Chicago to sing tenor solos and play the organ in the cathedral scene of 99.

DANIEL CUSHMAN will soon take out a comedy company from Chicago.

CHARLES WINANT, the baritone, has left the Andrews Opera company.

THE business of The Pay Train is reported to be very large. The management are making some changes in the organization that will strengthen it materially.

LOUIS W. HOLLIDAY, Detroit: The *Herald's* prize one-act play competition will close on Dec. 1. All MSS. must be sent in on or before that date.

COGHLAN played to large business last week in Buffalo. In a rainstorm on the opening night the popular star had standing-room only.

OWING to the collapse of the Emerson Minstrels, Henry Greenwall's Little Tycoon Opera company had to make a big "jump" from Greenville, Ohio, to New Orleans, where it will play for two weeks. The towns cancelled will be played by Mr. Greenwall later in the season.

"C'est avec un plaisir extreme que j'ai lu les commentaires de M. J. Rousseau dans *La Revue d'Art Dramatique* de Paris, sur les fourneaux dramatique d'Amerique, notament en ce qui touche LE MIRROR surtout ou il fait allusion, des charmantes chroniques du Usher, et des interviews de ce cher Ali Baba. Mais il a certainement tort d'oublier les exquises mais rares causeries d'Ecrpac."—L. C. BOOTH, Brunswick, Ga.

WE have received a *brochure* illustrating and describing the Pennsylvania Limited, which is a veritable work of art. The pictures are contributed by such admirable artists as C. D. Gibson and Charles Howard Johnson, and they portray in charming style the pleasures and comforts of travel on the P. R. R.'s sumptuous train, which boasts every comfort and luxury imaginable, from a bath and barber to a lady's maid and typewriter. This famous service is worthy of the artistic treatment it receives in the little book referred to.

AT Grand Rapids, Mich., Frank Connor and Frank Sherry closed with Ullie Akerstrom's company. Frank De Vernon and Louis Shea joined the company in the same place.

IN a letter to Bronson Howard, Charles Collette tells how the sad news of actor Dennison's death was received at the Savage Club in London. He says: "I need not—indeed, I cannot—tell the effect the news produced on us all. I suppose we shall never learn what drove our poor friend to his terrible fate."

"I WISH to continue a subscriber to THE MIRROR as long as it remains the only dramatic paper and I have the price of a year's subscription. I would as soon go without my meals as without my MIRROR." J. GORDON EMMONS, New York.

FRANK HAMLIN and Harvey Smith have compiled a history of the Amaranth Society, of Brooklyn, which they will soon publish. It will contain portraits of the eleven presidents who have led the society during its twenty years of existence, the title, cast, etc., of each performance that has been given, and a variety of other interesting matter.

"A LADY READER."—The plays you mention are all private property and the person who offers to sell them to you is probably an agent of the Chicago play-pirate bureau. Send us his name and further particulars and we can tell you whether he has a right to negotiate for the sale of the pieces in question.

ELEANOR CAREY replaced Carrie Turner in the cast of Nadjy at the Bijou on Tuesday night of last week.

FRANK CUSHMAN left Primrose and West's Minstrels in Denver a week ago last Saturday. He claims that he made a success, but Mr. Primrose tried to limit his opportunities—which is a new term for professional jealousy.

MANAGER THOMAS H. DAVIS says that theatre managers throughout the country are anxious to book Annie Lewis for next season. Her tour will begin early in August.

THE next play to be produced by Charles Frohman at Herrmann's Theatre, after Dixey's departure, will be The Junior Partner, a play written by Bisson and Carré, the French dramatists. This play is entirely new and will be produced for the first time in Paris on Dec. 7, the date arranged for the New York production. The production will have all the more interest as this is the first time that Bisson and Carré have worked in collaboration. The same authors are at work on a play for John Drew. J. H. Ryley, the operatic comedian, has informed Mr. Frohman that he has a play with the same title, which startling announcement has left the redoubtable Charles cooler than Mr. Riley evidently expected it would.

IT is said that The High Roller will probably go out again.

A SERIES of Thursday matinees of Lady Bountiful were begun by the Lyceum company last week. They will take the place of the usual Wednesday afternoon performance.

PAUL GOODMAN and Miss Leslie Lyle are two late additions to the Only a Farmer's Daughter company. A Mr. Follensbie is said to have recently disappeared from the company simultaneously with a trunk of wardrobe when he learned that his place was to be filled by another man.

A. R. STOWE, the veteran New England manager, has engaged Edward E. Parker, the Boston actor, to play Uncle Tom in his New England (otherwise) production of Uncle Tom's Cabin. Daisy Narcoe will play Topsy. Mr. Parker is one of the best Uncle Toms the stage has seen. Last year he was the leading old man of the Boston Comedy company.

FAIR, CLEAN, INDEPENDENT, ABLE

I had a short talk the other day with Harrison Grey Fiske, the editor and proprietor of THE NEW YORK DRAMATIC MIRROR, the standard dramatic paper of this country. Mr. Fiske spent two years of his life in the South. He talks, looks and acts like a genuine Southern gentleman, his manners being as cordial and agreeable as his pen is able and artistic. His conversation, like the pages of his paper, is full of charm and instruction. He is a far younger man than I expected to see.

One of the best features of THE MIRROR are "Interviews," signed Ali Baba, written by Arthur Hornblow, one of the most accomplished young dramatic writers in New York. The "Handglass" column, so full of snap, sparkle and fun, is the work of Kate Masterson, and forms a bright exception to the rule that women don't make good paragraphers.

The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles.

And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark. The people like it, you know.

MISS EASTLAKE BURSTS UP AGAIN.

It is not every company that disbands twice within a month. Such is the case with Miss Eastlake's company, however.

C. E. Northrop, our Buffalo correspondent, telegraphed to THE MIRROR on Sunday: "Miss Eastlake's company is stranded here. Manager J. H. Dobbins has left town."

Edward Rochelle, the stage manager, and actor of the strong parts, called at THE MIRROR office on Monday, and said: "I left Miss Eastlake on Thursday because I saw that the enterprise was a worthless one. J. H. Dobbins assured me, when he induced me to go out under his management, that he was a gentleman. I always suspect a man who publishes the fact that he is a gentleman. At any rate, I soon saw that Dobbins was a dead-beat. I got one week's salary, and Dobbins gave me an attachment on the house at Cleveland, knowing it to be no good. I presented it, and it was not accepted. Then I saw Dobbins. He denied having re-engaged me, and said 'Do you think that I am a bloody fool?' I said 'no; you are a bloody rogue.'"

"Could the company get no redress from Miss Eastlake?"

"No. Miss Eastlake was glad to get her board and washing. She is content to read novels and drink tea. She led me to believe that she had a little money; she had none. She thought that she would knock America silly. She said that she had never been able to do herself justice in England because of Wilson Barrett's professional jealousy.

"Miss Eastlake engaged me until May, 1892. When I go back to England I shall begin proceedings against her."

"How are the rest of the company faring?"

"I may be cruel, but the rest seem to be perfectly content to get their board and a few cents for their lager."

Mr. Rochelle intends to remain in this country to arrange for a production here of a spectacular, domestic and dramatic play by Arthur Shirley, called Old London. It is from a novel by Harrison Ainsworth. It was produced in Manchester, England, last July.

From another source, THE MIRROR is informed that J. H. Dobbins, late manager of the late Eastlake company, claims to have lost $2,000 cash and all his diamonds on the venture. Miss Eastlake, we presume, will shortly reach this city.

MODJESKA'S TOUR.

"Modjeska's business so far, this season," said Mr. J. D. Leffingwell, press agent, to a MIRROR reporter, "has never been better. In Washington, where she opened, Mrs. Harrison and party occupied two boxes draped with American flags, Secretaries Foster and Rusk, with their families, and Attorney-General Miller had another box. The legations were well represented in the orchestra. In fact, the audience was about as brilliant as any gathered together.

"On Tuesday Mrs. Harrison sent Modjeska an immense basket of pink chrysanthemums at the Arlington, and on Thursday Modjeska was received at the White House."

EFFIE ELLSLER'S SEASON.

Of Effie Ellsler's recent engagement in New Orleans, Will C. Ellsler, her business manager, writes as follows:

"Miss Ellsler has just closed here the most successful engagement of the present season, the figures for six nights and two matinees, $6,237, being correct, and will be verified by Mr. H. Greenwall, manager of the Grand Opera House.

"The Saturday matinee was, without doubt, the largest ever given in New Orleans; over 2,500 people being in the house, many of whom were compelled to stand, while camp-stools sold at a premium.

"During the second act, an alarm of fire was given, and by common impulse the hundreds of women and children rose to their feet. In a moment a stampede was threatened, and women and children rushed for the exits. Some few fainted, and in the confusion, many suffered bruises.

"Miss Ellsler and members of her company with Mr. Greenwall stepped to the footlights, and by their calmness quieted the excited audience. The orchestra struck up 'Dixie' and in a short time the rush for the doors was stopped, the audience reassured, and the play went on.

REFLECTIONS.

NEWTON BEERS telegraphed from Pueblo, Col., yesterday: "If slight was shown to your correspondent it was unintentional. THE MIRROR has always been recognized by me. In justice to me please say so."

MANAGER S. W. LANGFORD, of the Pilot Opera House, Rolling Fork, Miss., is one of the representative young managers of the South. Mr. Langford has some open dates for good attractions, and companies playing Greenville and Vicksburg, Miss., will find it advantageous to them to communicate with him.

WILLIAM HENRY BROWN, father of Sedley Brown, the dramatic agent, and J. Edwin Brown and Alice Brown, both of whom are members of the profession, died last Wednesday, in this city, at the age of sixty-six years. Sedley Brown learns that his father left no will, so he and his brother and sister will make an effort to obtain possession of the property.

It is reported that the last matinee and evening receipts of the Kendals, at the Broad Street Theatre, Philadelphia, were $3,245.

THE LITTLE TYCOON has been doing a fine business through Ohio. In Zanesville the opera was played to the largest audience ever seen at the Opera House.

J. J. SPIES will give up the dramatic agency of the Actors' Fund, which he has had charge of for four years. The agency, which was started with a worthy motive—that of securing engagements for actors at a low cost in percentages—did not meet with the encouragement it deserved from the profession and managers.

MANAGER G. H. HARRIS, of the Pat Rooney company, writes: "Your Lockport correspondent misstated our business in that city, where he said we played to a small house. Our receipts in Lockport for Nov. 5 were $600—about the same as we have been doing elsewhere. Our business, on the contrary, is excellent."

FRED. ROBBINS, manager of the Little Trixie company, starring May Smith Robbins, the bright little Irish comedienne and dancer in that musical farce-comedy, has purchased E. D. Starr's interest in the piece, and is now sole owner of it. He reports excellent business.

MATT. LELAND will close with the Dear Irish Boy company on Nov. 28, and will represent Ulhe Akerstrom after Dec. 5.

ADA FELLS, a chorus girl in the Ship Ahoy company, has fallen heir to $100,000 left by her grandmother in Springfield, Ill. As this young lady had run away from home to go on the stage, the result of her waywardness is a flat contradiction to all the copy-book precepts.

A RAILROAD TICKET is the name of a new farce-comedy in three acts that will take to the road next season. It will be under the direction of Charles E. Blaney and Joe M. Gaites. The scene is laid in a railroad ticket broker's office. It will, we are told, be presented with elaborate mechanical effects. Willis E. Boyer has been engaged for business manager. A few good comedians with reputations will be engaged to originate new characters.

THE Theatrical Mechanics' Protective Union have gained their point with the theatre managers, who have agreed to pay the stage hands the sum of $1.50, which they demand for each performance instead of $1, the price formerly paid. There were strikes last week at the People's Theatre, the Academy of Music, Niblo's, and the Harlem Opera House on account of this matter, and performances were delayed, and actors forced to turn scene-shifters for the time being. A conference held in the office of the Lyceum Theatre between representatives of the Union and Messrs. Frohman and Sanger, representing the Managers' Association, resulted in the adjustment of the difficulties while several provisions added by the strikers were agreed upon.

THE following telegram, dated Fort Worth, Texas, Nov. 21, has been received from John Palmer, manager of The Last Days of Pompeii company: "John Palmer's Last Days of Pompeii company is on solid ground. Your notice to the contrary in last issue was entirely false. Ada Sterling was discharged on account of entire incompetency. She left without playing up to end of two weeks' notice; but I paid her in full, including fare to New York. Two other persons were given the usual two weeks' notice and places are now filled by competent actors. We are playing all dates to fine business."

AMY LEE is to be starred by William Park and L. E. Lawrence in a new three-act comedy, entitled Eucured. Miss Lee has an excellent soubrette part, especially adapted to her; the painting will be new and elaborate, and the music and costumes are to be special features. John D. Ansley, J. C. Chapman, Miss Kingsley, and Dorothy Drew Lawrence are among those engaged for her support.

NAT HAINES, the principal comedian of the Vernona Jarbeau company, has been compelled to retire temporarily from the company on account of a severe attack of laryngitis. He will, however, rejoin the company immediately upon his recovery.

C. B. CLINE, manager of Carmencita's tour, reports that the sinuous señorita is having phenomenal success in all the cities visited.

DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 E. 15th St., bet. Broadway and 5th Ave.

SCATTERS OF FACT.

Thomas E. Murray in Our Irish Visitors has done a very large business this year. Manager Nugent reports not a losing week this season.

Estelle Mortimer is at liberty, and may be engaged to play comedy or leads.

The Grand Opera House, Omaha, Neb., has recently been improved by the introduction of a sounding-board. This reduces the seating capacity to 1,400. Manager F. J. Sutcliffe has some open dates for first-class attractions.

Helen Von Doenhoff, the contralto, who met with considerable success in Europe, is in New York, and may be engaged for concerts or opera. Her address is Steinway Hall.

At Jacob Litt's theatres in Milwaukee and St. Paul, some of the best open time in the season has been caused by the cancellation of dates by companies that have closed season. Managers of first-class companies may address T. H. Davis, New York, in regard to filling this time.

Mrs. D. P. Bowers has changed her address to the Sturtevant House, where all communications will reach her.

May Jordan, singing and dancing soubrette, late of the Jarbeau Comedy company, has been engaged for the Aunt Bridget's Baby company.

Mabel Knowles, who so successfully played the Pearl in the Pearl of Pekin, is at present in the cast of Cinderella, at the Academy of Music, New York. She is taking dancing lessons from Ed. Collyer, who says she is "a first water diamond, without a flaw, in the art of Terpsichore." Edith Craske, transformation dancer, is also a recent adition to Mr. Collyer's school.

Frank A. Connor has returned to this city, having left Ulhe Akerstrom's company at Grand Rapids. He is now at liberty.

Harry Paulton, Jr., is empowered to negotiate with managers on behalf of the literary partnership between Harry Paulton, Sr., and Edward Paulton. This young man has considerable ability as a stage director, having acted in that capacity for some of his father's plays. Harry Paulton, Sr., will return to this country as soon as his present engagements will allow, which will not be until next Spring.

Manager Ross, of the Hoboken Theatre, has the last half of the third week in December, and entire Christmas and New Year weeks open for three-night stands.

William L. Flynn, of the Fanny Davenport company, will hereafter be known on the stage as William Flynn Courtleigh.

Frank P. Smith, manager of The Devil's Mine company, desires to secure a play of not more than four acts, with strong heroic and comedy elements.

The Theatre at the corner of Tenth and Arch Streets, Philadelphia, may be leased. Apply to Mayer Sulzberger, corner Sixth and Chestnut Streets, Philadelphia.

The Howard Auditorium, at Baltimore, Md., under the management of James L. Kernan, has become one of the elite theatres of that city.

Owing to the continued illness of Lillian Rowley's son, the season of The American Girl has closed. The company will reorganize after Jan. 1 for balance of season.

THERMIDOR was witnessed on the opening night, last week, in Montreal, by the Governor-General of Canada.

MANAGERS' MESSAGES.

SYRACUSE, N. Y., Nov. 23.—H. R. Jacobs' Opera House was comfortably filled to-night, and J. H. Wallick's The Mountain King was the attraction.
E. A. BRIDGEMAN.

WASHINGTON, D. C., Nov. 23.—DeWolf Hopper and his excellent company in Wang, opened his annual engagement at the new National Theatre to-night. The spacious theatre was crowded in every part and hundreds were contented to remain standing throughout the performance. One hundred and fifty members of the Columbia Athletic Club attended in a body. The boxes were occupied by people of prominence. DeWolf Hopper was greeted by a storm of applause when he made his entrance upon the back of his famous elephant. Della Fox, Anna O'Keefe, Miss St. Henry, and other members of the company were cordially received. Hopper, Wang, and his merry company will undoubtedly play to an enormous week's business.
J. W. MCKENNEY.

NEW YORK THEATRES.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—50c
Wednesday and Saturday Matinees
CLEVELAND'S MINSTRELS.
Matinee Thanksgiving Day.
Next week—HALLEN AND HART.

H. R. JACOBS' THEATRE.
Corner 23st Street and 3d Avenue.
Matinees
MONDAY, THURSDAY and SATURDAY.
The Powerful Melodrama,
THE GREAT METROPOLIS.
Next week—DEVIL'S MINE.

STAR THEATRE.
Broadway and 13th Street.
THE PARISIAN SUCCESS,
MISS HELVETT.
AUDRAN'S COMEDY WITH MUSIC.
NO ADVANCE IN PRICES.
Matinee Thanksgiving Day.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue.
A Grand Specialty Bill Always.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.
LAST WEEK OF MLLE. FOUGERE.
NOV. 30 1ST ONLY PAULUS.

TONY PASTOR'S THEATRE.
14th Street.
MAGGIE CLINE.
TONY PASTOR AT EVERY PERFORMANCE
Matinees, Tuesdays and Fridays.
Lotte Gibson, Wilson Brothers, and a grand show.
Matinee Thanksgiving Day.

UNION SQUARE THEATRE.
Every night at 8:15.
BILL NYE'S NEW COMEDY,
THE CADI.
THOMAS Q. SEABROOKE,
and BILL NYE COMEDY CO.
Matinees Wednesday and Saturday.
Seats sold two weeks in advance.
Matinee Thanksgiving Day.

BIJOU THEATRE.
Broadway near 30th Street.
Every Night at 8:15. Matinees Wednesday and Saturday.
A Rollicking, Rattling, Farcical Play,
THE HUSTLER.
"Fresh, Sparkling and Uproariously Funny."
Matinee Thanksgiving Day.

PALMER'S THEATRE.
Broadway and 30th Street.
Matinee Saturday.
MR. PALMER'S COMPANY
in a grand reproduction of Augustus Thomas' great American play,
ALABAMA.
Matinee Thanksgiving Day.

LYCEUM THEATRE.
4th Avenue and 23d Street.
DANIEL FROHMAN, - - - - Manager.
LYCEUM STOCK COMPANY
in Pinero's new play,
LADY BOUNTIFUL.
Matinees Wednesday and Saturday.
Monday Thanksgiving Day.

CASINO.
Broadway and 39th Street.
Evenings at 8. Matinee Saturday at 2.
CAVALLERIA RUSTICANA
and
THE TYROLEAN.
Admission, 50 Cents. Seats on sale two weeks ahead.
Matinee Thanksgiving Day.

HARRIGAN'S THEATRE.
Thirty-fifth Street, and Sixth Avenue.
M. W. HANLEY, - - - Manager.
SECOND SEASON.
EDWARD HARRIGAN in
REILLY AND THE 400.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.
Extra Matinee Thanksgiving Day.

PROCTOR'S THEATRE.
23d Street West of 6th Avenue.
PROCTOR & TURNER, Proprietors and Managers.
CHARLES FROHMAN'S COMPANY.
A new American play by Henry C. De Mille,
THE LOST PARADISE.
Regular prices. Seats ready.
MATINEES—WEDNESDAY AND SATURDAY.
Extra Matinee Thanksgiving Day.

14TH STREET THEATRE.
Near 6th Avenue.
J. WESLEY ROSENQUEST, - - Sole Manager.
Every night. Matinees Wednesday and Saturday.
Reserved Orchestra and Balcony, 50c.
W. J. SCANLAN,
in an elaborate production of the new comedy-drama,
MAVOURNEEN.
Matinee Thanksgiving Day.

BROADWAY THEATRE.
Corner 41st Street
Manager, - - - - Mr. FRANK W. SANGER.
Every Evening at 8.
Saturday Matinee at 2.
FRANCIS WILSON,
and company in
THE MERRY MONARCH.
Matinee Thanksgiving Day.

ED COLLYER
Teacher of Stage Dancing.
46 CLINTON PLACE. NEW YORK CITY.
TERMS REASONABLE.
Send stamped envelope for circular and list of successful pupils.

NAT HAINES.
Late Principal Comedian
with Vernona Jarbeau Co.
takes this method of informing
MANAGERS, PROFESSION AND PUBLIC,
that he voluntarily retired from the above first-class company on account of severe throat affection, but will rejoin company again as soon as thoroughly cured.

P. S.—Read the following from Miss Jarbeau and Mr. Bernstein:

CONGRESS HOTEL,
CHARLESTON, S. C., Nov. 19, '92.
It is with deep regret that we part company with Mr. Haines. He has given entire satisfaction to the management, but unfortunately he is obliged to retire on account of acute throat trouble. Mr. Bernstein and myself will miss him exceedingly, not only, as a member of our company, but as a congenial companion as well.
Faithfully, VERNONA JARBEAU.

IMPORTANT NOTICE
Owing to the continued illness of my child I was obliged to close my season. I hereby notify all managers who held contracts for "The American Girl," the same are hereby cancelled.
H. B. MARR is NO LONGER CONNECTED WITH ME AS MANAGER, and I will not pay any bills he may contract in my name from October 24, 1892.
After January 1, 1893, I shall reorganize for the balance of the season, of which due notice will be given.
Respectfully,
LILLIAN ROWLEY,
Proprietress of "The American Girl."

Successful from the Beginning!
McCasland Opera House,
EAST ST. LOUIS, ILL.
Ask the managers of East Man, County Fair, Royal Box, O'Dowd's Neighbors, etc., what they think of the appearance of this house, and what kind of business they did.
A few good dates open in November and December.
Managers of first-class attractions only address
J. J. MCCASLAND, Proprietor.
J. H. QUINN, Business Manager.

C. G. GUNTHER'S SONS
Established 1820 FURRIERS 1891
JACKETS · WRAPS · CLOAKS · AND · MANTLES
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CHOICE · AND · EXCLUSIVE · DESIGNS
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1890 SEASON 1891
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THEATRICAL
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112 Fourth Avenue, New York.
GEORGE PATTERSON, - - - SOLE PROPRIETOR
Most complete Show-Printing House in the world. None but the best artists engaged.
STOCK PRINTING FOR
MONTE CRISTO, | CORSICAN BROTHERS,
TEN NIGHTS IN A BAR-ROOM, | DR. JEKYLL AND HYDE,
MOTHS, | TWO ORPHANS,
DIPLOMACY, | TWO NIGHTS IN ROME.
PANTOMIME, BURLESQUE AND VARIETY CUTS.
First-class Work Only at Reasonable Prices.
ESTIMATES CHEERFULLY GIVEN.

Sadie Scanlan,
America's Greatest Irish Comedienne, presenting Fred. Marsden's Beautiful Irish Comedy-Drama.
EILY.
JO. DILLON, Business Manager. WILTON & RUE, Managers.

HOWARD AUDITORIUM, BALTIMORE, MD. :: ::
James L. Kernan, Owner and Manager
This magnificent enterprise is located corner Howard and Franklin Streets, and is PLAYING TO THE FULL OF BALTIMORE CAPACITY, OVER 1,700 PEOPLE. PRICES, 25c. TO $1.00.
After a successful run of operatic performances, I have decided to play only FIRST-CLASS STANDARD ATTRACTIONS OPEN TIME COMMENCING DECEMBER 21 AND AFTER. Would be pleased to hear from REPUTABLE AND HIGH-CLASS ATTRACTIONS ONLY. Address as above.

ROSA RAND
TEACHER OF
Elocution and Dramatic Culture.
Miss Rand having secured commodious and elegant apartments is now prepared to receive her pupils. Students coached for the Stage, Platform and Home circle. Send for circular and reference.
Residence 206 West 45th Street, City.

MISS GRACE OGDEN,
with
AGNES HUNTINGTON OPERA CO.
SEASON 1891-92.
Address Mirror.

ADDIE BARRETT BOOS
as FANTASMA,
and
CORNET SOLOIST
With Hanlon's Fantasma Company.
Heading the list of beautiful ladies who assist in the presentation of Fantasmas Miss ADDIE BOOS, who plays the title role. Miss Boos is a clever actress and reads her lines with discretion. Her cornet solos are a gem.—Cincinnati Enquirer, Oct. 5, 1891.
En route, or care Marks and Norman.

MRS. D. P. BOWERS'
School of Dramatic Instruction.
REHEARSALS AT
PALMER'S THEATRE.
All applications and communications must be addressed to studio, Fifth Avenue Hotel, New York.

TOUR OF
The Comedienne,
PATTI ROSA.
DOLLY VARDEN, IMP, MARGERY DAW.
WILL O. WHEELER, Manager.

WILSON BARRETT
IMPORTANT NOTICE.
Managers holding time for WILSON BARRETT, for the Fall of 1892, and onward, are requested to immediately send all particulars direct to him, at the Grand Theatre, Leeds, England.
Cable address AUDIATES, LONDON.

O. P. JAMES
Advance or Box-Office Assistant.
AT LIBERTY.
Address 1539 Broadway, or Mirror Office.

ABBOTT & TEAL,
Office at Bijou Theatre, N. Y.
W. F. BLANDE,
BUSINESS REPRESENTATIVE
Office Hours, 11 A. M. to 2 P. M.

JOSIE MILLS
Starring in
A BRAVE GIRL, and HER GOVERNESS,
By permission of the author.
Under the management of CHARLES H. HAYSTEAD
Address, Opera House, Kingston, Ontario.

SUSANNE LEONARD.
Formerly known as
SUSIE RUSSELL.
THE DUCHESS
LA CIGALE. GARDEN THEATRE.

MME. MARIE CROME
MODES
PARLORS, 49 WEST TWENTY-EIGHTH STREET,
NEW YORK.
Tailor-made Gowns, Riding Habits and Parisian Novelties. Costumes designed.
SPECIAL ATTENTION PAID TO THE PROFESSION.
Promptitude. Superior Work. Moderate prices.

HARRY PAULTON, JR.
AT LIBERTY
FOR PRODUCTIONS, OPERATIC OR STRAIGHT.
HAS secured the SWAIN-EDWARD PATENT for the well known chorus effect now used by EUGENIE and NICOLE, may be addressed 1256 Lexington Ave., New York.

*** Use one line for class in Managers' Directory in 41 issues for three months.

MANAGERS' DIRECTORY.

THEATRES.

ATLANTA, GA.

EDGEWOOD AVENUE THEATRE.
Only Theatre in Atlanta on the Ground Floor.
First-class in every respect.
Complete in every detail.
GOOD OPEN TIME IN DECEMBER, JANUARY, FEBRUARY AND MARCH.
Now booking for season 1892-93. Address
B. W. KIEBACKER, Manager,
or, Klaw and Erlanger, Agents.

BUTLER, PA.

ARMORY OPERA HOUSE.
This new and magnificent theatre, now under construction, will be completed and opened about Dec. 20. Seating capacity, 1,000.
Scenery by Sosman and Landis, with all modern scenic and mechanic effects.
Now booking first-class attractions, for 1891-92. Population, 10,000. Sharing terms only. Address F. M. KEENE, Manager.

COLUMBIA CITY, IND.

LINVILL OPERA HOUSE.
The only popular priced theatre in the city. Ground floor. Elevated seats. 6 off stage. Full stock of scenery. First-class band and orchestra with the house. First class attractions write for dates to HARPER BROS. Box 486. Season opens Oct. 1.

COUNCIL BLUFFS IOWA.

DOHANY'S OPERA HOUSE.
JOHN DOHANY, Manager.
NOTICE TO MANAGERS AND DRAMATIC AGENCIES.
I am now booking time for Dohany's Opera House after February 10th, 1892. JOHN DOHANY.

CALVERT, TEX.

CASIMIR'S OPERA HOUSE.
J. P. CASIMIR, Manager.
Just refurnished. Seats 550. Population, 1,000. Complete scenery. Open dates.

ELYRIA, OHIO.

OPERA HOUSE.
W. H. PARK, Manager.
Seats 900. Complete Scenery. Population, 7,000. Dates open.

GADSDEN, ALA.

KYLE'S OPERA HOUSE.
Seating capacity, 650. Pop. of city, 5,000.
Now booking for 1891-92.
Only one first-class attraction per week wanted.
T. S. KYLE, Manager.

KANSAS CITY, MO.

THE KANSAS CITY AUDITORIUM
(FORMERLY WARDER GRAND)
Largest and most complete house in the West. Seats, 3,200.
GOOD TIME OPEN
for high-class attractions. Will play on per cent., rent, or lease for a term of years.
Address I. J. MATHIS, Manager.

MONONGAHELA CITY, PA.

OPERA HOUSE.
H. J. GAMBLE, Proprietor.
Thirty miles from Pittsburg. Open dates in season 1891-92. Only first-class attractions booked.

MEADVILLE, PA.

ACADEMY OF MUSIC.
E. A. HEMPSTEAD, Prop. and Mgr.
Complete in every detail. J. A. HANKA, Baggage Transfer.

OMAHA, NEB.

GRAND OPERA HOUSE.
F. J. SCHLEIF, Manager.
GROUND FLOOR. EIGHT EXITS.
1,000 Reserved Seats.
PRICES 25, 35, 50, 75c. and $1.00.
Proscenium opening, 40 feet. Stage, 80 feet. Height to gridiron, 60 feet. Sufficient set of scenery.
TO MANAGERS: The auditorium of this house has recently been refurbished, and we are now booking for the season 1891-92. Only first-class attractions will be booked. Address all communications to the manager. Best reference given. The house will be opened on or before the first of August, and we would like to hear from all managers who have good attractions. Address as above.

OSHKOSH WIS.

GRAND OPERA HOUSE.
Population, 30,000. The only theatre in the city. Ground floor. Capacity, 1,200.
J. F. WILLIAMS, Manager.

ORANGE, TEXAS

BROWN'S OPERA HOUSE.
BETTS & SIMS, Managers.
Good open time to good attractions only can be had by addressing the managers. House seats about 1,000.

PENDER, NEB.

WEISER OPERA HOUSE.
WEISER BROS., Proprietors.
Just completed; seating capacity, 600; complete scenery. Open dates for holidays.

ROLLING FORK, MISS.

PILOT OPERA HOUSE
S. W. LANGFORD, Manager.
On L. N. O. & T. Ry., (Miss. Valley Route) 14 miles north of Vicksburg, 40 miles south of Greenville. R. R. schedules and connections all could be desired. New house, seats 600, good 2 or 3-night stand. Open dates, share only.

ROCKWOOD, TENN.

ROCKWOOD OPERA HOUSE.
L. J. SCHOLL, Manager.
Seats 500. Good scenery. Population, 4,000. Dates open.

SOMERVILLE, N. J.

SOMERSET HALL.
GEO. A. VOSSELLER, Manager.
Seats 600. Complete scenery. Population 6,000. Dates open.

HOTELS, ETC.

ALLENTOWN, PA.

HOTEL ALLEN.
The finest equipped hotel in the Lehigh Valley. Rates to the theatrical profession
$2 TO $2.50 PER DAY.
Passenger elevator. JOHN B. BARRETT, Proprietor.
Formerly of Ebbitt House, Washington, D. C.

FREMONT, OHIO

ABOUT ADVERTISING.
The FREMONT DAILY NEWS, the only daily in this city and county, covers the town and county like a blanket. For purely personal matters the Opera House management inserts no advertising in the NEWS. Shows therefore come to Fremont unannounced in the only daily paper and the effect is always visible by the size of the audiences. Companies always want daily newspaper advertising and press notices, but they don't get it in Fremont.
Companies coming to Fremont should have their contracts read right or expect to play to poor business.
THE FREMONT DAILY NEWS.

KEOKUK, IOWA.

ADVERTISING.
There are only two daily newspapers in Keokuk, Iowa: The Constitution-Democrat has nearly double the circulation. The manager of the Opera House does not advertise in the Constitution-Democrat. There is no dispute as to price. Is it an attempt to save money at the expense of the competitor. Companies are entitled to a reasonable amount of daily newspaper advertising but do not get it in Keokuk. Have the contract right.
CONSTITUTION-DEMOCRAT CO.

MEADVILLE, PA.

THE PHOENIX HOTEL.
W. A. BAKER, Proprietor.
ERECTED DURING THE SUMMER OF 1891.
New House. New Furniture.
ONE MINUTE'S WALK FROM THE ACADEMY OF MUSIC.
Rates $1.50 per day.
Patronage of theatrical people solicited.

MEADVILLE, PA.

GABLE HOUSE.
RATES $1.50, AND $1.25 PER DAY.
CONVENIENTLY LOCATED.
FIRST-CLASS ACCOMMODATIONS.
A. B. STEELE, Proprietor.

PHILADELPHIA PA.

MRS. H. W. COTTER.
202 South 4th Street.
PROFESSIONAL BOARDING HOUSE.
SPECIAL RATES. TERMS MODERATE.
LUNCH AFTER PERFORMANCE.

PITTSBURG, PA.

MONONGAHELA HOUSE.
SAML. S. BROWN, Proprietor.
Pittsburg's Famous Hostelry.

ST LOUIS, MO

WEAVER'S NEW HOTEL.
508 to 518 North Pine Street.
Adjoining the new HAGAN OPERA HOUSE.
Within one block of FOREPAUGH'S THEATRE.
RESTAURANT ATTACHED. STRICTLY FIRST-CLASS.
Special rates to professionals.
European Plan. HEAT. American Plan.
$1.00 to $1.50 per day. $2.00 to $2.50 per day.
S. M. WEAVER, Proprietor.

SPRINGFIELD, MASS.

THE HAYNES.
ENTIRELY NEW MANAGEMENT.
SPECIAL RATES TO THE PROFESSION.
Within one minute of the rink.
A. C. ALLEN, Proprietor.

AMERICA'S FAVORITE.
MAGGIE MITCHELL
in her new play,
The Little Maverick
By CHARLES T. DAZEY, Esq.
CHARLES ABBOTT,
Manager.
Address Bijou Theatre, New York City.

ATTENTION, AGENTS!
Advance Agents visiting Richmond will find it to their interest and advantage to negotiate their baggage contracts with the
Sweeney Transfer Company,
who possess the only scenic Wagon in the City of Richmond. Agents advising the Sweeney Transfer Co., Union depot, will receive a carriage complimentary to the theatre they prefer stopping at FREE OF CHARGE.
Address SWEENEY'S,
American Stables, Richmond, Va.

THE HANDGLASS.

THANKSGIVING.

Autumn leaves have ceased their falling,
But a wind southward taken flight,
Chills now the morning breezes
Even calls the silent night.
All the world their thanks are giving,
Wishing peace, good-will to men;
Everyone is glad he's living—
Turkey time has come again.

♦ ♦ ♦

It is said that the managers of the late Abraham Lincoln company lost $11,000 on the road with the play. As the society girl said when she heard that her rival had become engaged to a German baron, "Serves her just right."

♦ ♦ ♦

FROM TUXEDO.

MR. SHERBERT.—"Which lives the longer, a married or a single man?"

MR. THATCHER.—"A married man."

MR. SHERBERT.—"I can't see why a married man would live any longer."

MR. THATCHER.—"Well—it seems longer."

♦ ♦ ♦

"When I look at the men in the front row trying to flirt with the girls in the chorus," said Mr. Getwrong, "it reminds me of that old play, Bald Heads and Young Hearts."

♦ ♦ ♦

JINKS.—"I can't see what Footlight has to be thankful for after the failure he made out West."

WINKS.—"Why, he escaped with his life, didn't he?"

♦ ♦ ♦

A WET DAY.

She looked quite kittenish and gay,
As she walked down the street
In a Mackintosh that was long and gray
And a stick umbrella neat.
'Twas a muddy day and a chill wind fell
And with anguish dire, alive,
I gazed for I saw that Annabel
Wore shoes that were number five.

♦ ♦ ♦

HIGGINS.—"Doesn't Wayoffe look thoughtful lately?"

HIGGINS.—"Yes. I read in the paper this morning that he is considering some flattering offers."

♦ ♦ ♦

THE Philadelphia *Music and the Drama* asks, on the score of naturalism, that the stage villain be allowed to come out ahead once in a while, as he so often does in real life. Not a bad idea, that!

♦ ♦ ♦

THE Detriot *Free Press* tells a story of an economical manager who told a member of his company that he would have to "double" and play three parts in one night.

"It can't be done," said the actor.

"Why not. I'd like to know?" demanded the manager.

"Simply because two of those characters have a fight in the third act, and the other fellow rushes in and separates them."

♦ ♦ ♦

A ROCHESTER paper suggests that the fifty second birthday of the Prince of Wales would be a fitting occasion for the presentation of a pack of fifty-two cards. Some one suggests that the gift would be singularly incomplete without the little joker.

♦ ♦ ♦

THE NEW CRAZE.

She gushes over it for hours,
She puts it on the shelf,
Arranged with tender, dimpled hands.
In fancy jar of delf.
I envy it her smiles of praise,
I wish she'd give me some,
I wish that I could take its place—
That big chrysanthemum.

♦ ♦ ♦

"So Charles Frohman is presenting The Man with a Hundred Heads."

"When did he go into the museum business?"

♦ ♦ ♦

MAY YOHE is alluded to in operatic circles as "the girl with the three notes."

♦ ♦ ♦

THE *Commercial Advertiser* says that when Maggie Cline sings "Throw Him Down McClusky" it is not a tough girl, but simply "a pretty girl making a playful attempt at toughness." How nice of the *Advertiser* to put it that way!

♦ ♦ ♦

BOGGS.—"Why does Pacer come down to the office all broken up on Monday mornings?"

NOGGS.—"He attends a sacred concert in Harlem every Sunday evening."

♦ ♦ ♦

A BUTTER TUB is the name of a new athletic farce. The owners expect to slide to success with it.

♦ ♦ ♦

SHE WEARS A TRAIN.

Her gown is gray and tailor-made.
No jauntier can be seen;
But what a shame—it's silken braid
Sweeps the stone cobbles clean.

♦ ♦ ♦

AMONG a batch of "Health Hints for Professionals" is the following: "In walking over a cold oil-cloth in your bare feet curl the toes down, thereby protecting the palm of the foot."

♦ ♦ ♦

SAYS the Auburn *Bulletin*—"It is the little puffs that raise the wind for the poor actor."

♦ ♦ ♦

STAGGERACT.—"Did you hear that Polly Slimlim has joined a burlesque company?"

WINGLETS.—"That might be called a nude departure."

♦ ♦ ♦

THE GIRL NEXT DOOR.

She has a grievance great against
Cavalleria Rusticana,
For now she bangs and thumps it
All day on the piana.

♦ ♦ ♦

THE programmes of Tuxedo announce "For the individual who can discover a plot there is a barrel of red apples at the box-office, subject to his or her order."

♦ ♦ ♦

BINKS.—"That was a very mysterious simultaneous disappearance of two one-legged men, was it not?"

JINKS.—"Not at all. They're exhibiting a two headed man down on the Bowery. See?"

A WIDE DISCREPANCY.

The *World* one day last week printed a paragraph to the effect that George S. Knight had "walked up and down Broadway for two hours with his mother, and though he appeared to be in perfect physical health and was recognized by hundreds of people, he could not recall a single face or name."

Mr. Knight's mother, Mrs. Sloan, wrote a few days ago to Mrs. Knight that "George is failing fast and can live but a little while; he is completely paralyzed and unable to leave his room."

There is a discrepancy between the *World* paragraph and Mrs. Sloan's statements. Is there hidden in this another device to get up another benefit for Mr. Knight, in the face of his wife's protest and warning recently published in the advertising columns of THE MIRROR?

MISS COGHLAN IN THE SOUTH.

Rose Coghlan is now in the South — the land of sunshine and prosperity. A letter from John T. Sullivan tells the story of the Coghlan season up to date.

"Our business has been really great," writes Mr. Sullivan. "In the Northwest it showed the tightness of the money market, but I find THE MIRROR'S predictions regarding the South literally and absolutely true.

"Last night at Little Rock, despite the fact that there had been an attraction there nightly for two weeks, we had to have five extra chairs put in and sold standing room after 7.45 P. M. That is a fair sample of how our tour is progressing in this country."

Mr Sullivan was laid up for a week with torsilitis recently, and he had another pleasant experience. At Minneapolis a thief entered his dressing-room and stole everything in sight. Two weeks later Miss Coghlan lost two rings, valued at $1,500. Both thefts occurred on Thursdays, and Mr. Sullivan is wondering whether the unlucky associations of Friday have not been moved back one day by the power that rules occult influences.

IT WAS A BASELESS RUMOR.

Concerning the rumor, published last week, that Frank P. Cotter had lost a leg through a railroad accident, that gentleman wrote to THE MIRROR as follows from Washington on Sunday:

"Some one has blundered! My 'horrible accident' (?) of last week was purely imaginary. Some space writer was evidently anxious for a 'scoop' at my expense. I am here with my entire anatomy in first-class condition, and I am by no means desirous of the services of a surgeon."

The story had all the characteristics of a *canard*, and that was why we accompanied its publication with a large grain of salt, so to speak. It is needless to add that everybody will be glad to learn that Mr. Cotter is intact.

THE AMATEURS.

The amateur season in Brooklyn this year was opened by a host of the smaller societies appearing in plays far and away beyond their scope and capabilities, so much so, in fact, as to place them beyond the pale of criticism.

The first important performance of the year was given by the Gilbert Society at the Brooklyn Academy of Music. The Auctioneer, said to be the first written version of The Highest Bidder, was given. The performance was not creditable, although each person on the stage seemed to make a valiant effort. T. Harris, Jr., as Bonham Checkot gave the best performance of the evening. Mr. Darling was unfitted for the role of Jack Hammerton, and the other principal parts were evidently misplaced. The auction scene was flat, and the entire performance seemed entirely out of the Gilbert element.

On Wednesday, Nov. 11, the Amaranth presented The Private Secretary at the same house. The audience were roused to laughter soon after the rise of the curtain, and it continued until the close of the third act. Percy G. Williams, although lacking the lean and lanky proportions of the Secretary we are familiar with, brought out all the funny points of his role to advantage. Frederick Suydam, who also directed the stage, made a capital Cattermole and shared the honors of the evening with Mr. Williams. S. G. Acton, Jr., was fair as Douglas Cattermole, but his appearance was not that of the dashing, debonnair nephew. Frederick Bowne and Mr. MacFarlane were excellent, and the ladies in the cast, especially Alice Butcher as Mrs. Stead, gave creditable personations of their roles.

The Amaranth will put on Aunt Jack next month. The wisdom of their committee on selecting plays is being demonstrated with each performance. K. M.

HAMILTON.—Louise Hamilton, the soubrette star, celebrated her eighteenth birthday on Monday at Ilion, N. Y. She writes that she is doing a good business through that section.

Marie Hubert Frohman as Marguerite, the Witch, is certainly superb. She is possessed of a strong personality, and an intelligence which comprehends every phase of the difficult character which she portrays. Her delivery of the lines is simply perfect, and her voice is not only soft and gentle but clear and distinct as it possibly can be. Her acting of the character is nature itself, and the impression she made on her audience last evening was pleasing to the highest degree.—*Morning Telegram, Oct. 10. Troy, N. Y.*

FOREIGN.

ROME.

NOV. 5.—When an opera increases in favor at each representation, and when the composer is called forth from thirty to forty times each night the said opera is given, such an opera *must*, I think, be called a success. Friend Fritz is such a work.

Like all successful men, Mascagni has many enemies, who went about prophesying that Friend Fritz would be a failure, that Mascagni was only a "one opera" man, and so on. So when a house full of critics from all parts of Europe, eminent musicians, managers from all the greatest opera houses in Europe, rose *en masse* in a frenzy of enthusiasm, and called and recalled the composer, it was hinted that it was an audience of friends, and one not to be depended upon. It was not the public. The public, however, has come, and has judged for itself—a neutral power between friend and foe—and its verdict confirms the opinion of the first night. It is, moreover, a grand and memorable confirmation of Mascagni's genius.

The prima donna is so wearied out with encores that she can now accept three only. The already famous "cherry" duet is repeatedly encored, also the tenor's last romanza, which the public is never tired of hearing. The famous intermezzo has also to be repeated nightly.

On the first night—although the weather was at zero—crowds thronged the streets adjoining the theatre to hear the comments of those who had been fortunate enough to obtain entrance. It was a terrible ordeal for the composer and artists. Even the leader of the band looked deadly white and nervous when he entered the orchestra. As soon as he raised his wand, the whole house was hushed—people kept in their breath for fear of losing a single note. The prelude and two first scenes were heard in dead silence. The public seemed to hesitate to applaud. But after Suzel's first romanza there was no longer any doubt. Such a storm of applause broke out as is seldom heard even in Italy. Mascagni was recalled four times after this romanza alone.

Then came the turn of the violin solo, which brought out the composer twice again. The player, Signor De Santis, was also recalled. Mascagni was called out three times at the end of this act.

The second act is the most beautiful of the three. It is a casket of musical gems—a chain of silvery melodies. To describe the enthusiasm raised by this act would be impossible. It surpassed imagination—cheers became roars. The public would not even wait for the end of the pieces to applaud. Encores were demanded for every separate part of each piece. After the "cherry" duet, Mascagni was recalled five times.

Between this act and the last comes the now celebrated intermezzo, which creates nightly the same enthusiasm as the "cherry" duet.

In the last act the tenor's romanza and the duet between the tenor and soprano are also gems.

There is not a note that resembles Cavalleria Rusticana. Friend Fritz is a simple German love story, a scene of German village life unlike anything known before in Italy. There is no jealousy, nor seduction; no tears, no passion; no blood-shedding. The plot, in fact, is too simple for the fiery Italian taste, which cannot understand love without passion and jealousy.

The Rabbi, too, is not a sympathetic part for an Italian public, but Mascagni can make his public even applaud this Rabbi, when he sings the story of "Rebecca at the Well." This page of the opera, indeed, is considered, by those who know what they say, to be as magnificent as anything Meyerbeer ever wrote.

One curious thing about this opera is that the chorus is never seen. Peasants and children are heard singing without, but they never come on the stage. Emma Calve is Suzel. (How lovely Patti would be in this opera!) De Lucia is Fritz and Therie is the Rabbi. I think Friend Fritz will be a greater success than the Cavalleria Rusticana in America. The plot will please better and the music will be better understood.

Count Solms, the German Ambassador, was present at the first night, and introduced Mascagni to the Director of the Imperial Opera House of Berlin, where the opera is soon to be given. La Bellinciona (the original Santuzza in the Cavalleria Rusticana) was also present, and Stagno (the original Turridu in the same opera), and Tamago and Maurel, *en passage* for Palermo, where they are going to sing in Othello. All the actors and actresses, who were free that night, were likewise present, as also all the aristocracy then in Rome. Between the acts, Mascagni ran to the box where his wife sat crying for joy.

Last year after his extraordinary success with his first opera, he was so bewildered, that he said: "Bring me the children, or I shall think I'm dreaming." This year one of the children was with the wife in the composer's box.

It does one good to witness a triumph like this—and, setting apart professional envy, every one is delighted at Mascagni's last success.

That Mascagni may have failures during his career is possible—there is not a composer known who did not have a failure, or more, during his life—but, at present, there seems no sign of a failure, even in the future. He goes on improving, and in Friend Fritz he shows that his genius is not confined to one line. The Cavalleria Rusticana is dark and tragic. Friend Fritz is a cloudless Summer day—a love idyll—a Watteau-picture, in music.

La Dame de Challant was a dead failure in Turin. Had it not been for Duse it would have been hissed. As it was, groans were heard in some parts. It was tried a second night—the theatre was empty.

A very unpleasant scene took place behind the scenes of the Valle Theatre a couple of evenings since. The leading man attacked Cesare Rossi the manager, with a stick, because he did not like his part. The leading man is young; Cesare Rossi is old. The affair is going into the courts.

No other novelty for the moment. Mascagni and Mascagni only is thought of now. S. P. Q. R.

ST. PETERSSURG.

NOV. 7.—The Theatre Michel has just opened its season under the new management of M. Medvedieff. The first pieces presented were Zagoskine's Theatre en Société, a work of little value, and the popular drama In the Village, by Fedotow. This year the repertoire will consist of Russian plays only, instead of German plays, as was the case last year.

Fedotow's play deals with a young girl who is married to a man she abhors. She resolves to get rid of him by criminal means. But the wife is soon disarmed by the extraordinary goodness of her husband. The central idea of the play is most extravagant, and the piece was not a success. The evening ended by Une Femme qui se Grise, played with rare tact by Mme. Poire, sister of the well-known artist, Caran d'Ache.

The Gypsophile, by M. Guéditch, is another new play. It did not score a success, although it presents marked originality of treatment. The gypsophile is a wild mountain flower which the least breath of wind detaches from the stalk and blows away over the fields. Victor Volkhovskoy is like the flower. He has been blown about a good deal in his youth, and seen everything in the world worth seeing. He finally takes it into his head to become a farmer—the cause of this caprice being that he is in love with a farmer's wife. The wife, however, resents his advances, and Victor departs, after advising the old farmer to pay more attention to his wife than to his corn. Considerable humor is introduced by the farmer's wife, who carries a revolver in her apron to protect her honor.

Boborykine's Magnanimous Husband was a failure. The plot relates how a divorced husband becomes a peacemaker between his former wife and her second husband.

The Petters, by Prince Soumbatow, is a strong drama. The subject is taken from modern life and is treated with much boldness. Serge Volyntsew, a rich landowner from the South of Russia, has been separated for several years from his wife Helen, who left him for a lover, George Proporiew, a high-class adventurer. Serge wishes to get a divorce; Helen refuses. A daughter was born of the marriage—Niota—whom the mother has abandoned. Niota excites the sympathy of Olga Garanine, a rich and well-born young girl, and Olga finally adopts her little friend. Naturally this brings Olga and Niota's father together and the gratitude Serge feels at first soon deepens into love. Olga responds to his affection frankly and loyally. Serge vainly endeavors to get a divorce. He offers Helen vast sums of money which she refuses. Then Olga takes a supreme resolution. She will live with Serge without marriage. What does she care for the world? She loves and is beloved. An obstacle erected by an infamous creature prevents the happiness of two good and honest beings. She will not hesitate, and, enthusiastic with her heroic project, she begs her mother to come and live with her and her lover, and the mother consents. She says to her daughter: "As you can only be happy in an illegitimate union which is forced upon you by the obstinacy of a bad woman, it is better to avow with head erect what you are about to do than hide it from a society which commits faults a hundred times worse every day."

The years pass rapidly over this union and the couple are perfectly happy. Niota has grown to be a tall and graceful girl and loves Olga as her mother, without for a moment comprehending she is her father's mistress. Then Helen appears and threatens to divulge the truth. She wants to resume her place as Serge's wife, having grown tired of her lover. The latter has a hold on Helen and forces her to consent to a divorce with her husband on consideration of a large sum of money. But Helen's soul revolts; she detests her lover and refuses to obey. Humiliated and penitent, she goes to her husband. In order to soften his anger, she uses Niota as her intermediary. She is about to succeed. Olga will give way to her and Serge will sacrifice his happiness to his duty. But George Proporiew wants money—half a million of roubles. Helen must divorce or he will reveal the truth to Niota. "Shall I always be in your hands to dispose of me as you will," cries Helen, indignantly. "They are not hands that bind you," replies Proporiew, "they are chains."

Helen finally consents, and while Proporiew writes a letter which she is to sign, Helen takes poison. She falls at her lover's feet, crying: "Now, the chains are broken." The play has had enormous success, and reveals in Prince Soumbatow the true dramatic temperament.

I shall send you another letter next week.

WARSCHAWSKY.

FOREIGN ECHOES.

At the Paris Théâtre du Gymnase, last Friday, was produced a play described as a "fantastic comedy," and entitled Mon Oncle Barbassou. The authors are Emile Bravet and Fabrice Carré. The play is taken from Uchard's well-known novel. The plot defies description, the piece being little else than a series of amusing tableaux.

There is a new comic opera at the Paris Folies Dramatiques, which has been very successful. It is entitled La Fille de Panchon la Veilleuse, and is by MM. Liorat, Busnach, and Fonteny. The music, by M. Varney, is very pretty, and Madame Thullier-Lelolr made a hit in the principal part.

The French have been having a feast of Shakespeare. The Taming of the Shrew was produced at the Comédie-Française last Thursday, Mlle. Marsy playing Catharine. Mlle. Muller played Bianca. Coquelin was the Petruchio.

Beerbohm Tree has promised to read a paper to the London Playgoers' Club on the works of Maeterlinck, the Belgian Shakespeare.

Herrmann Vezin is coming to the fore as a prolific playwright. Two of his plays, Cousin Jack and Mrs. M. P., are to be seen in London this season.

The Late Lamented (Mr. Wilkinson's Widows) is approaching its 200th performance at the London Strand Theatre.

A new three act drama, written by Rudyard Kipling and Wolcott Balestier, and entitled The Naulahka, was produced at the Opera Comique (London) recently, for copyright purposes only. The first act is supposed to take place in Topaz, U. S. A., and the second and third in Rajputana, India. To keep out the curious, the price of admission was ten dollars.

Pending the production of Henry VIII., Henry Irving will revive The Corsican Brothers on his return to the London Lyceum.

The play J. M. Barrie has written for J. L. Toole is called The Houseboat.

Lord Anerley is the title of Hamilton and Quinton's new play, which is to be seen shortly at the St. James' Theatre, London. The scene alternates between Buenos Ayres and England.

Following the successful example of "Gus" Harris, Horace Sedger thirsts for civic dignities. He proposes to stand as a candidate for a London suburb in the County Council.

From Tragedy to Pantomime: Madame Segond-Weber, whom Francisque Coppee dubbed the new Rachel when she made her début in Paris four or five years ago, is playing The Prodigal Son in the French provinces.

A group of English managers and artists have subscribed to present to the Prince of Wales a solid gold cigar box.

Clyde Fitch's play, Pamela's Prodigy, has been removed from the bill of the London Court Theatre, its place being taken by Pinero's comedy, The Magistrate.

Figaro has interviewed Jules Claretie on the subject of Sarah Bernhardt's return to the Comédie-Française. Said M. Claretie: "I am convinced that Mme. Sarah Bernhardt has a great desire to act in M. Parodi's *Reine Jeanne*, as she wished to play the role at the Porte St. Martin Theatre, and negotiated with the author for that purpose. Should Mme. Sarah Bernhardt express the intention of returning to the Comédie, and if she will play tragic queens here, I think the Comédie would be delighted, that she would be welcome, and the doors gladly opened to her. But it would have to be on condition that she remained at the Comédie, and not with the secret design of taking later to America M. Parodi's fine drama, which she would have brilliantly created here. You see, therefore, that nothing has yet been decided." The *Figaro* adds, however, that it is able to state that Sarah Bernhardt has written to M. Mounet-Sully, asking him to prepare the way in the event of her demanding to return to the House of Molière.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adair, Maud	Frost and Fanshawe	Mayer, Marcus
Arthur, Joseph	Farren, C. N.	McAuley, Rachel
Abbott, Frank	Fuller, Lois	Morton, L.
Alter, Lottie	Gilbert, Emma	Mills, F. E.
Buckley, Nellie	Gilmore, J. H.	Oldin, Henry W.
Bassett, Tom	Gillmore, M. C.	O'Neil, James
Brown, Herbert	Griley, Joseph	Osmond, Dan
Beers, Newton	Gatts, Chloe	Ogden, Grace
Beebe, F. E.	Gilmore, Ada	Paxton, Geo.
Bernard, Harry	Hoffman, C. H.	Palmer, Jr., W. S.
Barrington, Eva	Holden, John	Pett, Arthur, C.
Bernard, Gertie	Pluntington, Grace	Palmer, M.
Braughn, G. H.	Hale, Walter	Park, J. E.
Bernstein, Jeff	Harrison, Geo. H.	Pudding, Frederick
Bloodgood, Harry	Heath, Mort	Perkins, Walter
Byron, F. M.	Hobbs, Charles	Robson, Andrew
Berdo, Ida	Heimer, Nathaniel	Roberts, Frank
Clarke, Creston	Hall, Alice	Symon, S., Jr.
Campbell, Mr.	Holmes, Raymond	Robson, Stuart
Carle, Alice	Hillis, O'Kane	Rowley, Lillian
Clark, Lillian Cleves	Howard, C. E.	Ricketts, Thos.
Craven, Ada	Jordan, May	Robinson, J. A.
Cook, Mrs.	Kline, Polly	Randall, W.
"Chehilde"	Kahn, Gustave	Rice, Billy O.
Corns, W. J.	Kent, Chas.	Rudby, John
Coleman, Edward	King, Clara Poole	Salisbury, W. D.
Charles, Charles	Kingsbrey, Sol G.	Southern, Edwin
Collette, Helen	Lewis, Edward	Sothern, Scott
Coulsen C. H., Mrs.	Lennon, Nestor	Shepherd, Chas.
Clarke, Adele	Leslie, Elsie	Sackett, F.
Davey, Harry	Libby, J. H.	Samson, Clarke
Eaton, Fred	La Verne, Charlotta	Sothern, Charles
Emmray, Helen	Lucie, Frederic	Stange, G. A.
Reaves, Billie	Levy, Jules	Stahl, William
Ebsent, E. J.	Lansing, Sara	Sheridan, Emma
Evans, Leslie	Lich, Beatrice	Streeter, Bert
Edgerly, Warren	Lawrence, Lionel E.	Sanson, Bessie
Publis, Sadie	Miles, E. O.	Sackett, J. E.
Denison, W. L.	Mar Pigl Roller Co.	Shepherd, T. S.
Davenport, Fanny	McCaull, J. A.	Timberman, Mary
Doubleg, Joseph	Mestayer, Wm.	Tanneredwin
Dungan, Chas. A.	Mestayer, W. A.	Tressider, H.
DeKyther, Mrs. J. A.	McCormack, Maud	Tyler, G. C.
Duane, F.	Manager Amandale-Hamilton	Vance, Elmer E.
Emendorf, W. L.	Mgr. California Opy Co.	Worthington, Ethel
Emery, Edward	Mgr. Hicks-Sawyer	Wilks, Walter
Earle, Edmund	McVicker, Sarah	Winter, Banks
Eldridge, Louisa	Martinot, Sadie	Wood, James F.
Eaton, Grace	Meade, Joseph	Webb, Mary E.
Evans, Lizzie	Murray, J. J.	Wilder, M. F.
Farrance, L.	Muller, Kate	Wilson, S. S.
Flynn, Mrs.		Walsh, Blanche
Fernandez, Minnie		Wilmont, Cora

IN OTHER CITIES.

NOTICE TO CORRESPONDENTS.

All out-of-town letters should reach this office on Thursday or Friday mornings at the latest, otherwise letters will be too late for publication. When in doubt about the proper time to mail letters for the Correspondence Department, consult the local postmaster. Each correspondent must make a report to this office every week; when there is no attraction for the week send postal to that effect. All letters should be addressed to 1432 Broadway, New York City.

BOSTON

For two seasons the engagements of Mr. and Mrs. Kendal at the Hollis Street have proved among the most successful parts of the theatrical season and as this is their closing tour in America, their audiences will be larger than ever during the next fortnight.

Lady Bountiful has been beautifully acted at the Museum, but it has been decided to take it off at the conclusion of the present week. The members of the co. surpass all their previous efforts this season in this piece. Mr. Wilson's make-up is peculiarly good. Mr. Plympton's manly Dennis seems a perfect impersonation. Mr. Boniface and Miss Addison give particularly good character studies as Mr. and Mrs. Veale. Miss Campbell is a sweet and attractive Lady Bountiful, and Miss O'Leary makes a very touching Margaret. Boston theatregoers will miss an extremely good performance, if they do not see this charming piece before it is withdrawn to make way for A Sailor's Knot 30.

Mr. Wilkinson's Widows is just in the middle of its run at the Columbia. It has had two weeks of extremely satisfactory business, and after two weeks more the piece will make way for Jane, which is to open here 7. The manner in which Mr. Wilkinson's Widows has been billed in the city and in surrounding cities has been most complete, as any one would suspect who knew that it was being done under the watchful eye of Ted Marks, who represents Charles Frohman with this division of the Boston stock company. This section will return to the Columbia shortly after the holidays with a new comedy.

At the Globe, Hanlon's Superba is the Thanksgiving week attraction, which is sure to prove a great success. The pantomime made a pronounced hit when given here a year ago, but since that time new scenery, new costumes and new acts have been added, which greatly strengthen the piece. Richard Mansfield's engagement closed 21, with the performance of Dr. Jekyll and Mr. Hyde. Like all the other of Mr. Mansfield's revivals of old successes this piece drew extremely well and the engagement, as a whole, was one of the most prosperous of the season.

Twelve weeks is a long period for a single play to fill the great auditorium of the Boston nightly, but that is what The Old Homestead has done ever since Sept 7. The last week of the engagement is being played, after which Mr. Thompson and his co. go to Providence for a single week. The demand for seats has been increasing, rather than falling off, and from present indications the engagement will close to larger business than it opened with, if such a thing is possible. The Minnie Hauk Opera co 30.

"Just as much of a demand for seats as ever" is the report from the Park where The County Fair is in the thirteenth week of its season's long engagement. So large a number of suburban visitors have been turned away from the theatre nightly that the management of the house has decided not to sell all the tickets in response to the advance demands, but to withhold a certain number, which will be placed on sale after the opening of the doors.

Ada Gray's impersonation of Lady Isabel in East Lynne has been seen here before, but she has not acted in Boston for several seasons. She is at the Grand Opera House this week, supported in this familiar piece by a strong co., which includes Arthur Forrest and Frank Losee. Harry Lacy's engagement, which concluded 21, was a most successful one.

In The Fairies' Well the Howard Atheneum has a strong Thanksgiving week attraction and one which will be sure to continue the succession of unusually good business which has been the rule at this house all the present season.

Cyclops and Sandowe are extremely powerful attractions at the Palace. Their performances at the Boston Athletic Association and at the Press Club aroused great interest in their exhibitions, and their performances have attracted a large attendance. This is the last week of their engagement at the Palace. Dora Wiley is now in the third week of her long engagement, and Sam Dearin and Binns and Burns are also in the bill this week.

Katherine Rober in The Silver Axe is the attraction of the week at the Grand Museum. Lothrop's Players furnish the support.

Elaborate preparations are being made at the Museum for the production of A Sailor's Knot 30, and the first night is sure to prove the event of the season. The scenery which is being prepared is unusually fine, and the cast includes every prominent member of the organization, the principals having extremely strong parts. The performance at the Museum will be the first performance of Pettitt's melodrama in this country.

The football teams of the New York Athletic Club and the Boston Athletic Association occupied boxes at the Tremont after their game 28 while Sweatnam, Schoblcraft, Daly and Seaman showed them the way in which football should be played.

Sigmund B. Alexander, author of Rhea's play, Judith, is to give instructions in play writing and stage business in the Fletcher School of Acting.

Eben Plympton received a royal welcome when he stepped upon the stage of the Museum 16, and it was some minutes before he could continue with his part. This was the first piece in which he has played this season, and the warm welcome which he received showed what a favorite he is with Boston theatregoers.

One of the features of the dolls' show which is being held in this city is one representing Neil Burgess as Aunt Abby in The County Fair. It is a perfect representation in miniature of the popular actor, and all the details of hairdressing and costuming have been faithfully imitated.

Georgie Dean Spaulding has joined Bishop's Specialty co. for a tour of New England, opening in Maine. She is accompanied by F. H. Kent and her son William, who help to make up Spaulding's Swiss Bell Ringers, which head the organization. Mrs. Spaulding also gives the harp, staff bells and cornet solos, which aroused such tremendous enthusiasm during her recent engagement at the Palace.

Mrs. Langtry is to play an engagement at the Hollis Street quite early in the new year.

Several changes have been made in the stock co. at the Museum since the opening of the season. The co. is now made up as follows: Eben Plympton, George W. Wilson, Charles Barron, Edgar L. Davenport, George C. Boniface, Clarence E. Holt, Junius B. Booth, Charles S. Abbe, Edward E. Rose, James Burrows, H. G. Lonsdale, Edward Wade, Franklin Hallett, Morton Paine, H. C. Whittemore, E. W. Dodge, C. J. Fegg, Annie M. Clarke, Evelyn Campbell, Miriam O'Leary, Marie Burress, Fanny Addison, Kate Ryan, Agnes Acres, Ida Glenn, Mary Hebron and Annie G. Crawford. The full strength of the co. will be employed in the production of the old comedies which are to be given, probably after the run of A Sailor's Knot.

Neil Burgess and the prominent members of his co. were tendered a reception by the members of the Boston Press Club at their house on Bosworth Street 19. The entertainment which was given was unusually attractive; it included speeches by Mr. Burgess, George Currier, recitations by Charles Canfield, Joseph Holland and Robert Fischer, musical selections by the Harvard Quartette of The County Fair co., a song by H. G. Lonsdale, of the Museum co., and several numbers by the orchestra of the Park, under the direction of Joan J. Braham. Mr. Burgess received a congratulatory telegram from Joseph Howard, which was read amid great applause.

Ted Marks acted as auctioneer at the auction sale of seats for the Elks' Benefit, which was held at the Hollis Street 17. The Cadi co. sent an offer of $40 for choice of seats; Frank W. Sanger and two other New York managers $25 each for a seat. Gus Williams bought a gallery seat for $10, and the Theatrical Mechanics paid $25 for one in the same place.

JAY B. BENTON.

CLEVELAND.

Agnes Huntington Opera co., at the Opera House 9-11. Miss Eastlake closed 12-14 to only fair business. Clito was presented Thursday and Friday evenings to light business and was not satisfactory. Miss Eastlake as Helle was good, but of her co. the least said the better. A Yorkshire Lass was presented Saturday matinee and evening to better business. Co. gave splendid support in this piece. The Bostonians 16-21. W. H. Crane in The Senator 23-28.

At the Lyceum Theatre A Texas Steer 9-11. Little Puck 12-14. Tony Farrell in My Colleen and Bobby Gaylor in Sport McAllister 16-21. J. K. Emmet and A Midnight Bell 23-28.

Dowling and Hasson in The Red Spider and Nobody's Claim closed a very good week's business 14 at H. R. Jacobs' Theatre. The Red Spider was presented the first half of the week and Nobody's Claim the remainder. This class of plays seem to be in great favor with the patrons of this theatre and consequently draw good houses. Held by the Enemy 16-21; Corinne 23-28.

The Vaides' Mammoth Burlesque and Specialty co. did a very good business at the Star Theatre 12-14. This is one of the best burlesque cos. that has visited this theatre this season. Miss Vaides aerial act is very fine and the after-piece, a parody on Ivanhoe, is one of the best ever seen here. Billy Lester's Big co. 16-21; Hyde's Specialty co. 23-28.

Charles Hamilton, looking after the interests of the Bostonians, D. V. Arthur for Tony Farrell, Eugene Wellington for Billy Lester's Big Burlesque co., and Ed. C. White for the Held by the Enemy co., were in the city last week, each booming up their respective attractions.

The attractions for Thanksgiving week in this city will be as follows: W. H. Crane in The Senator at the Opera House; Corinne Opera co. at H. R. Jacobs, A Midnight Bell at the Lyceum, and Hyde's Specialty co. at the Star.

Business, as a whole, has been very good the last few weeks at the theatres and the future looks very bright, indeed. Cleveland is slowly but surely getting rid of the name of being a poor show town and is holding her own with other cities of her size.

Colonel Robert G. Ingersoll gave an interesting lecture on Shakespeare in Case Hall 10 to an audience that completely filled the hall from top to bottom. Mr. Ingersol came here under the local management of Gard and Allen.

JULIUS C. MENGENSDORF.

BALTIMORE.

The Tar and the Tartar at the Lyceum 16-21 drew big houses, and aroused considerable enthusiasm in the audiences. The music is melodious and pretty, and the orchestration full and masterly. The work of the co. was excellent. Marion Manola, Laura Joyce Bell, and Josephine Knapp were, from a musical standpoint, all that could be desired, while the same could be said of Charles Myers, Fred. Freer, and Hubert Wilke. Of Digby Bell, on whose shoulders the most of the work falls, it need only be said that he rises to the occasion. Some of his local hits were unusually happy and to the point. Modjeska 23-28.

At Harris' Academy of Music Clara Morris appeared 16-21. Globe 23-28.

Ford's Opera House has been filled at every performance during the engagement of E. H. Sothern in The Dancing Girl 16-21 and while opinion seemed to be a good deal divided regarding the merits of the play, it is a unit in the praise of Mr. Sothern and his supporting co. The Duke of Guisebury in the star's hands is a thoroughly artistic creation. A word of praise is due Virginia Harned for her good work as Drucilla, and Harry Evtinge for his David Ives. Blue Jeans 23-28.

Scott Marble's attractive melodrama, The Patrol, was presented at the Holliday Street Theatre 16-21 to big attendance and in excellent style by A. H. Simon's co. The stage setting was particularly good, and the police station scene always brought hearty applause from the audience. A Pair of Jacks 23-28.

Louis Aldrich closed a good week at the Howard Auditorium 21 with My Partner as the bill. As Joe Saunders his acting was as earnest and full of force as when he first began playing the part. Constant repetition has not detracted from his performance, quite the contrary. George H. Howard, an old Baltimore favorite, made a humorous Colonel Britt, and the rest of the co. was entirely satisfactory. Josephine Cameron in repertoire 23-28.

The usual week of crowded houses nights and packed matinees closed at the Monumental Theatre 21, while The City Club 60, occupied the stage with a good variety programme. The house is generally packed no matter what the attraction. Reilly and Woods' big show next.

The Paymaster, with its tank of real water, enjoyed a good week at Front St. Theatre 9-21. The audiences were large and enthusiastic, and the play was nicely staged and in the hands of a capable co.

During the performance of Lohengrin by the Minnie Hauk Opera co. at the Lyceum last week, Mme. Hauk was presented with a testimonial souvenir in the form of a repousse silver vase, embedded in a large basket of chrysanthemums. It was the gift of Major Latrobe, General Agnus, Ernest Knake and other prominent citizens.

At the conclusion of the performance of My Partner on Monday night, at the Auditorium, a side curtain was seen to be on fire. Mr. Rav, who was playing the Chinaman, ran out in his make-up and, with the assistance of several employes, extinguished the flames. The damage was slight.

Joseph Haworth occupied a box at the Academy on Monday night, owing to indisposition he was not playing last week.

William Bland, ahead of Niobe, was in town last week, and there was a ruddy glow hovering over the city in consequence.

HARRY P. GALLAGHER, M. D.

KANSAS CITY.

The Devil's Auction proved an excellent spectacular attraction at the Willis Opera House 15-21. Gorgeous scenery, a pretty and effective ballet and a good clown, George H. Adams, and fine acrobatic specialties by the Boskobies were the principal features. Kate Claxton 22-28.

The Coates Opera House was occupied by an amateur production of Millocker's tuneful opera, Gasperone 16-21. Max Decsi headed the cast. George B. Adams, E. H. Forry, Ben Nentwig, and Misses Glena Wright, Lulu M. Sandford and the others sang well and acted their parts acceptably. The proceeds were given to the Children's Hospital. Manager Hudson kindly donated numerous privileges. The Charity Ball 23-28.

Lillian Lewis had a good week at the Grand Opera House in Credit Lorraine 15-18 and As in a Looking Glass 19-21. Edmund Collier as Lusignan was strong, and Arthur Elliott and Walter Eytinge acceptable. Louise Pomeroy also deserves mention. Rice's Evangeline 16-22.

Gus Hill's Novelty co. was cordially received by good-sized audiences at the Ninth Street Theatre 15-21. Lilly Clay's Burlesque co. 22-28.

Gilmore's Band drew two large and fashionable audiences to the Auditorium 19. S. Kronberg, of this city, who is baritone soloist of the organization was warmly received.

FRANK B. WILCOX.

SAN FRANCISCO.

NOV. 17.

Henry Gates has adapted Madame Cartouche, a French comic opera, written originally by Leon Brasseur. Mr. Gates adaptation evidences considerable ability in this direction. The opera was given last night at the Tivoli before a packed house. Cast: La Bretche, Phil. Branson; Gregoire, Tom Rickets; Master Gripardin, Frank Pearson; Anicet, Arthur Messmer; Leveille, Nat B. Cantor; Silvine, Tillie Sallinger; Olympe, Gracie Plaisted.

Rosina Vokes, Felix Morris, and Alfred Bouvier have no reason to complain about results at the Baldwin Theatre, as they are all making money up there. This is Miss Vokes' second week. Thomas Keene and E. S. Willard follow.

At the Alcazar last week The Magistrate was presented, instead of Woman Against Woman, as announced in my last letter. The Fair Rebel will open on Monday evening.

McKee Rankin is at the Bush street. The bill was changed last night to The Runaway Wife. Skipped by the Light of the Moon, John L. Sullivan, Honest Hearts and Willing Hands, and Cleveland's Minstrels are the next attractions.

If any of his friends in the East desires a good cigar all that is necessary is to ask David Henderson why he refused to enter into "Jack" Chretien's International Tug-of-War scheme.

Treasurer Joseph Holtz at the Tivoli at last has an assistant in William Smith, a clever member of the chorus.

Alf Ellinghouse will go to Los Angeles to introduce the Tug-of-War between Nations, which has recently so captivated the Frisean public.

Frank Curtis is here in the interest of his brother, poor Sam'l-of-Posen Curtis, who is shortly to be tried for the murder of Police Officer Grant.

Belle and Edward Hanford will be members of the new co. supporting John L. Sullivan. I do not envy them.

A new play will be produced at the Grand Opera House Monday, entitled A Three Cornered Wedding. It was written by Washington Davis.

J. D. MAXWELL.

PHILADELPHIA.

Agnes Huntington appeared at the Opera House 16-21. Richard Mansfield 30-5.

The Power of the Press opened a two weeks' engagement at the Walnut 16 before a large audience, and has continued to duplicate the first night's house ever since. The play has some strong situations, lots of pretty and realistic scenery, and is capitally acted by a strong co. James E. Wilson, C. H. Riegel, Charles Mason, and Ida Waterman are the best in the cast. American premiere of Anson Pond's drama, A Desperate Man, with E. J. Henley, Julia Arthur, Beverly Sitgreaves, E. J. Radcliffe, and Nettie Gorman in the cast.

At the Park Theatre Piton's stock co. are in their second week. Geoffrey Middleton was the bill until 14, when A Modern Match was given by the excellent co. This night also marked the hundredth performance since the organization of the co., and was duly celebrated by presenting every lady with a solid silver souvenir spoon. The co. has been commended for its general excellence by both press and public, and has been favorably compared with the best organizations that visit us. Pauline Hall will open 21, for two weeks in The Mascot.

The Kendals still hold their own with the fashionable element at the Broad Street Theatre despite the constant wrangling of the newspapers as to whether they are great artists or not. It is sufficient to say that they give a clean, finished performance that is highly enjoyable. This week they present Still Waters Run Deep, The Queen's Shilling, The Iron Master, Impulse, and A Scrap of Paper. E. H. Sothern will open in The Dancing Girl 23 for a fortnight.

Marie Wainwright is delighting her audiences at the Chestnut with her beautiful revival of Amy Robsart. The style of this play and the superb manner in which it has been staged, deserves the patronage of every theatregoer who hopes for the elevation of the stage from the mire into which the degrading farce-comedy has dragged it. This is the second and last week, and the business is fair. Shenandoah 23-28.

The Grand Opera House has a paying attraction in A Fair Rebel, which is presented in a careful manner at that house to large audiences. The people seem to want war dramas, for every time one is presented here it makes money. This is the second week, and it will go to Manager Kelly's other house, the National, 30. Emma Juch Opera co. 23-28.

The National has Hanlons' Fantasma, which opened a week's engagement 16. Business is always splendid at this house. Oliver Byron in The Plunger 23-28.

Another addition to that long list of horrors that will some day be extinct is The Latest Fad, which is this week's bill at the Empire. It is written to display the wonderful terpsichorean abilities of Lizzie Daly and her little daughter. 8 Bells 23-28; Harry Lacy in Jack Royal of the Mint 30-Dec. 5.

Woman Against Woman is given with a capable co. at Forepaugh's, and the houses are large afternoon and evening. Hoodman Blind 23-28; Claire and the Forgemaster 30-5.

Dore Davidson and Ramie Austen were specially engaged by Manager Holland for the Ticket-of-Leave Man at the Girard Avenue this week. The performance is smooth and the audiences fair.

At the People's Theatre the Two Johns are convulsing crowded houses. Fantasma 23-28; Hands Across the Sea 30-5.

Reilly and Wood's clever show, with Peggy Pryde as the bright particular star, is packing the Central night and day. Some local features help matters considerably. Night Owls 21-28; Harry Williams' co. 30-5.

A Pair of Jacks, a work of our fellow-townsman, H. Grattan Donnelly, is crowding the Arch this week. Some clever features are introduced into this farce by the clever Patrice, but oh! what a difference from last week's bill. Lizzie Evans in Miss Prue 23-28; The Patrol 30-5.

The New Homestead, another domestic comedy drama, is cleverly interpreted by Manager Speck's stock co. at the Standard this week. This house has been quite successful under the new management. Uncle Tom's Cabin 23-28; The German Volunteer 30-5.

Minstrelsy still reigns supreme at Carncross', and Turner and Murphy and the rest of the funny co. convulse the large audiences that are always in attendance.

Peck and Fursman's Dan'l Boone is shedding as much gore as possible at the Lyceum, and the Rocky Mountain Waif is at Manager Jermon's other successful house, the Kensington. Whalen and Martell's co. will come to the latter house 25, and Rose Hill's co. to the first named on the same date.

The opera co. has returned to the Bijou, looking brighter and fresher than ever. Said Pasha and a strong variety bill completes the week's programme. All the old favorites of the opera co. received ovations on their return. Houses always crowded.

Mysterious Kellar, aided by Mrs. Kellar, continues to face full houses at Egyptian Hall.

The German plays at the Germania are successful.

An amateur dramatic contest took place in the Drawing Room, West Philadelphia, between the Girard and Barrett Associations. The former co. played Colleen Bawn and the latter Michael Erle, and the judges, consisting of representatives of four newspapers, decided in favor of the Barrett Association.

Gus Levick has been engaged by Manager Forepaugh to play the leading part in his production of Hoodman Blind next week.

Piton's stock co. are rehearsing Edouard Cadol's play, Her Release, at the Park for early production.

William J. Gilmore, manager of the Central, will soon leave the city to make a tour of England and the continent. He combines business with pleasure.

Max Arnold, late of the Two Old Cronies co., is confined in a dark room at 1,504 Franklin Street, this city, under treatment for his eyes.

George W. Leslie, juvenile in Piton's stock co., has composed a very pretty waltz, which was performed by Prof. Jokobs' orchestra at the Park this week.

Bessie Mitchell, wife of Manager Speck, will create the title role in a new Western drama, entitled, Tatters, by L. C. Tees, a newspaper man of this city.

Harry Talge, formerly treasurer of the Walnut, has been transferred to a like position at the Park, while Louis Fleischman, an attache of the Park, becomes treasurer of the Walnut.

Blanche Curtisse has retired permanently from the stage, in accordance to the wishes of her husband, a Philadelphian. Miss Curtisse is a Brooklyn girl.

Two Philadelphians became one in Chelsea, England, last week: Marion Lea, an actress, and Elwyn Mitchell.

Heller Hill, a charming, vivacious young woman, and an actress of unquestioned ability, has left the Casino to accept a very profitable offer from Manager Alber, of the Bijou.

Walter Damrosch will bring his New York Symphony Orchestra to the Academy 30.

Albert Hope, at one time a member of Dr. Daly's co., under the name of Allen Heath, was arrested here yesterday for forgery. A diary found in his possession proves him to have been an old hand at the game, having swindled various persons out of nearly $4,000. Several professionals appear in his list of dupes.

William Cunningham, backer of Ship Ahoy, has issued a warrant for the arrest of Arthur E. Miller, the theatrical manager, for obtaining $7,000 by under false pretences. When Ship Ahoy was unsuccessful Mr. Cunningham decided to get rid of it to Mr. Miller, who had no money, but agreed to give him a mortgage on 160 acres of land, which really belonged to his father. Mr. Cunningham now has neither money nor security.

Louis James has been engaged to take the place of the late W. J. Florence with Joseph Jefferson.

JOHN N. CAVANAGH.

WASHINGTON, D. C.

Few plays have elicited in Washington the earnest interest and enthusiastic plaudits evoked by Alabama. It was presented at the Academy of Music for the first time 16-21. All that contingent that greeted Shenandoah so rapturously turned out en masse to give Mr. Thomas' charming story of Southern life since the war an even greater ovation. Washington sends very critical audiences to see those plays that deal with sectional themes and put to test patriotic impulses. But there was not a line in Alabama to offend the most ardent lover of his country, and at the same time a brighter, better light was thrown over the South than most plays of this series attempt to shed. The sentiment of the play is broad and patriotic with few exceptions, and is more distinctly a truly American play than anything seen in many a day at the National capital. A. M. Palmer's co. is a strong one, and every character has been cast with self-evident and painstaking care. The staging was the best we have seen in Washington in a long time. The Academy has Marie Wainwright 23-28.

The National added a bit of variety to the spice of its attraction last week by presenting Joseph Arthur's well known comedy drama, Blue Jeans, under the management of Rosenquest and Arthur. Large numbers of Hoosiers attended and grew enthusiastic over the rugged humor of this play. The Wolf Hopper Opera co. appears in Wang 23-28.

The dramatic event of the season thus far has been the visit of Modjeska and a particularly strong co. Last week Albaugh's was filled with fine audiences nightly to see this popular actress in Adrienne Lecouvreur, As You Like It, Camille, Measure for Measure, Mary Stuart, Donna Diana, and Macbeth. The County Fair 23-28.

At the Bijou, N. S. Wood has filled the house every night in his new play, The Orphans of New York. The Danger Signal 23-28.

Last week the Lyceum paused in its legitimate course to cater to the demands of a large section of this community, who clamor for genuine variety entertainment, and as a consequence this popular house was crowded nightly to see Whallen and Martell's Koor-I-Noor Vaudevilles. The Two Sisters 23-28.

Emma Juch co. (incorporated) will be at the Academy of Music 30-5.

EDWARD OLDHAM.

BROOKLYN.

Tuxedo at the Park Theatre 16-21 was a novelty to Brooklyn theatregoers, and was well patronized. George Thatcher, Burt Shepherd, Raymon Moore, Hughey Dougherty, and Ed. Marble were all in the cast, as in the New York production. Managers of New York successes are commencing to realize that Brooklyn is not a "jay town," and very few "road" companies are palmed off on our local managers. Cora Tanner in Will She Divorce Him? 23-28, with an excellent co. Several theatre parties have secured seats during Miss Tanner's engagement. Madame Modjeska in repertoire 30-5.

Roland Reed in his clever new play, The Club Friend, had excellent patronage all the week at the Grand Opera House. He is a favorite in this city, and is well received each time he makes his appearance here. Another good attraction 23-28 in Hallen and Hart's Later On.

Holmes' Star Theatre gave its patrons a specimen of lurid melodrama week ending 21. The Step-Daughter being the attraction, with Annie Ward Tiffany as the star. O'Dowd's Neighbors 23-28.

The Tar and the Tartar will be sung for the first time in this city at the Academy of Music 23-28, with Digby Bell, Laura Joyce Bell, and many other favorites in the cast.

Hyde and Behman's daily matinees continue one of the features of this house, and are well attended. A fine vaudeville bill was offered week ending 21, with Jack Dempsey, the "Nonpareil," as a drawing card.

There are extra matinees at all the houses Thanksgiving week.

KATE MASTERSON.

BROOKLYN, E. D.

Rosenfeld's The Liliputians in The Pupil in Magic with their brilliant scenery and effects and two grand ballets drew packed houses at every performance at the Amphion 16-21. Roland Reed in The Club Friend 23-28.

Lizzie Evans in Miss Prue to good business at Lee Avenue Academy 16-21. A Mile a Minute 23-28.

Frederick Paulding in The Struggle of Life played to large houses at the Bedford Theatre 16-21. Annie Ward Tiffany in The Step-Daughter 23-28.

The Vendetta, an excellent scenic play, did a large business at the Novelty 16-21. Charles T. Ellis in Casper the Yodler 23-28.

Irwin Brothers' Specialty co. drew crowded houses 9-21 at the Grand. Lillian Abrams, Lottie Gilson, Hattie Leslie, the female boxers, were the features. Harry Kernell's Specialty co. 23-28.

FRANK P. HONEY.

CINCINNATI.

Robert Mantell's engagement at the Grand week of 9-21 was an entire success from both an artistic and pecuniary standpoint. The repertoire included Monbars 15, 17, Corsican Brothers 16, 21, Hamlet 19, and The Louisianian 19 and matinee 21. Mr. Mantell is a prime favorite here, and his support was excellent in its entirety. Charlotte Behrens, Albert Bruning, and Nathaniel Hartwig are notably good in their several roles. Manager Rainforth staged the several plays excellently. The Aronson Casino Opera co. in Cavalleria Rusticana and The Jolly Students 23-28. Sol Smith Russell 30-Dec. 5.

A Jolly Surprise at the Pike 15-21, with Fanny Rice as the star, proved one of the most successful attractions of the season. W. A. Mack's comedy work was excellent, and his songs were nightly encored, while Robert Vernon and Charles Bradshaw rendered valuable assistance in prominent parts. The burlesque on Galatea was decidedly clever, and the star's posing as the statue captured the house. E. S. Willard in The Middleman 23-28. The Old, Old Story 29-Dec. 5.

J. K. Emmet in Fritz in Ireland at Heuck's 15-21. Professor Herrmann 22-28.

At Havlin's A Midnight Bell 15-21. The White Slave 22-28.

Peck's Bad Boy constituted the week's attraction at Harris' 9-21, and the admirers of that juvenile rascal tested the seating capacity of the theatre during its engagement. The cast was satisfactory, and the Cohan girls, Georgie, Josie, and Nellie, met with an enthusiastic welcome. Manager Baker mounted the piece creditably. Lost in New York 22-28. His Nibs, the Baron 29-5; Dowling and Hasson 6-12.

The Vaidis Sisters' Specialty co. at the People's 16-21 furnished one of the very best vaudeville entertainments witnessed at this popular house during the season, and the attendance during the week was fully in keeping with the excellence of the performance. The more prominent features of the programme were Lizzie Vaidis' trapeze act, Crowley's female impersonation, Al. Bellman's singing, and Lang and Sharpe in a clever sketch. Lester's Specialty co. 22-28.

A certain New York publication, with theatric inclination, whose prospective Chicago offshoot is now the principal theme of its editor, is using its every effort to secure from would-be journalists the trifling sum of $4 for a year's subscription to the Chicago paper, to assist in defraying general expenses. As the new publication will obtain recognition only at the minor theatres, its $4 per annum will, in the language of the turf, "hardly have a run for his money."

To quote the Cincinnati *Evening Post*, whose dramatic columns are usually outspoken: "Cincinnati has had a surfeit of vaudeville disguised as farce comedy, and people sigh for something more solid, just for a change."

Lizzie Annandale was the vocal soloist at the Sunday "Pop" 15, and her rendering of the aria from Mignon, "Dost Thou Know?" was the feature of the programme.

One of the local dramatic editors feelingly refers (but not in print) to a *confrere* as "a blooming idiot," and to those intimately acquainted with the party so designated this pet name fills the bill.

Manager Havlin has booked Donnelly and Girard in Natural Gas as his Christmas week attraction.

Lillian Markham, the excellent contralto, of Evans and Hoey's Parlor Match co., is ambitious to appear in comic opera, and contemplates a course at a local conservatory of music.

The Power of the Press is the attraction at Heuck's week of Jan. 24.

Manager Havlin announces that the Walnut Street Theatre will not be opened for Sunday performances.

And now the voracious *Enquirer* comes to the front with still another theatre, this one located in Cumminsville with plans already drawn. Paper theatres are so easily and inexpensively erected.

Manager Ballenberg, of the Pike, returned 19 after a day's stay in New York city.

James E. Fennessy, of Heuck's, left for the metropolis 17. JAMES MCDONOUGH.

DETROIT.

The weather has been very unpropitious here this week, raining continually for three days, and then turning into a cold wind with a little snow; but in spite of the unfavorable meteorological conditions Money Mad opened 16 at the Lyceum Theatre to a very large house, and is doing a splendid week's business. The piece is one of considerable interest and carries with it a moral. The scenic effects were fine, especially the Clark Street Bridge scene. The co. is a fairly well balanced one, and taken as a whole, gave what might be justly called a satisfactory performance. Of course, considerable interest was taken in the work of W. C. Cowper, who assumed the role of John Murray, Jr., Frank Compau as Hugh Wallace, and Olga Verne White as Kate O'Neil, three Detroiters, and all were very satisfactory. Money Mad continues the rest of the week. Nym Crinkle's Jack Royal of the 2d 23-28.

John Kernell was always a warm favorite in Detroit when a member of the Kernell Brothers, and he does not seem to be forgotten, judging from the present houses. The Hustler has played to crowded houses at Whitney's Grand this week. The play will not stand criticism. It was probably created for a laugh-maker only, and as such it serves it purpose. After Dark 23-28.

Nibbe's burlesque co. are playing a return engagement at the Griswold Street Theatre to good sized houses. The co. is about the same as appeared here early this season, although the programme is somewhat different. There are a number of clever specialty people who succeed in giving a good variety performance. The Vogt Brothers, jugglers and club swingers, of this city, made their first professional appearance 19 at this house. C. W. Williams' Spectacular Folly co. 23-28.

The Detroit Opera House remains closed the first part of the week. Joseph Jefferson and co. in The Rivals and The Heir-at-Law 26, 27, the old-time favorites, The Bostonians 23-28.

FREDERICK K. STEARNS.

NEW ORLEANS.

The local record of amusements during the past week has been quite good. The French Opera co., which is playing a four months' engagement, has settled down to hard work and has since the opening of the season already presented La Juive, Les Huguenots, Rigoletto, Trovatore, Robert the Devil, and Mignon. The co. is a complete one, with artists, chorus, and orchestra, and gives very satisfactory performances. Might it not be a good plan for some enterprising Northern manager to engage the entire troupe at the expiration of the operatic season here and give representations in New York or Chicago at popular prices.

After a week of darkness the Academy of Music has been made bright and joyous with Elsie Leslie and a good co. in The Prince and the Pauper. The cast included the handsome Dora Leslie and the dashing Herbert Archer. George Wilson's Minstrels 22-28.

The Grand Opera House has done a fine business with the Conried Opera co. in Poor Jonathan. Rita Selby, the prima donna, has lost none of her charms of person or voice since her visit here last season, and her singing and acting are alike admirable. Fannie D. Hall is a pretty singer and dancer. A. W. F. MacCollin, a favorite here, was irresistibly amusing. Rose Coghlan 22-28.

Ada Melrose, who played a successful engagement some weeks ago at the People's Theatre, has done well at the St. Charles Theatre week ending 21. She is an attractive little soubrette, and in A Southern Rose is seen and heard to advantage. Twelve Temptations 22-28.

Barlow Brothers' Minstrels played a week's engagement at the People's Theatre to full houses. Kate Mortimer, in All That Glitters is Not Gold 22-28.

N. D. Roberts, the veteran showman, who has been here prospecting, with the intention of placing Paul's great spectacle, The Last Days of Pompeii, here on exhibition, left for Havana a few days ago. The spectacle will probably be seen here just previous to Mardi Gras.

The Boston Symphony Orchestral Club, composed of six instrumentalists and two vocalists, will give a subscription concert at Grunewald Hall on Jan. 11, under the auspices of Pilcher's Studio of Music.

George Wotherspoon, business manager of the Rose Coghlan combination, is in the city.

Charles H. Keeshin, advance agent for Wilson's Minstrels, is here.

C. W. Couldock, the veteran actor, who plays Dunstan Kirke in Hazel Kirke, was recently presented by the New Orleans lodge of Elks with a handsome cane, heavily mounted with gold. Mr. Bernard C. Shields made the presentation speech, recounting Mr. Couldock's long years of service in the legitimate drama and the esteem in which he is held by the profession.

Joseph P. Harris, business manager for Twelve Temptations, is in the city.

Billy Emerson's Minstrels having failed to keep Billy Emerson in the party, Manager Greenwall, of the Grand Opera House, will cancel the Emerson engagement and bring his Little Tycoon Opera co. in one week ahead of its original time and play it during the week commencing Sunday 29, the time originally held for the minstrels.

LAMAR C. QUINTERO.

LOUISVILLE.

Midnight Bell was at Macauley's 12-14. Carmencita completely filled the house at every performance 16-18. Her dancing created the same appreciation here as elsewhere, it being considered a revelation in the art. Her co., particularly the Spanish Students, aided in making up an attractive bill, in addition to the strong stellar attraction. Private Secretary follows; after that, City Directory.

The Dazzler, with Kate Castleton and Lena Merville, filled a satisfactory three nights' engagement at the Masonic. James Ott, in support, is unusually good. The Sea King will open 29. Frank Mayo, supported by Kathleen Kerrigan, a special Louisville protegée, will be the Thanksgiving attraction.

At Harris The White Slave is drawing fair houses. The play is a familiar one here. Frank Karrington and Milt Barlow, of the co., deserve mention.

Henshaw and Ten Broeck at the Bijou also had a satisfactory week. Capitola Forrest does a good dancing turn, and has a well fitting part in the comedy.

Turner's English Girls at the New Buck offer a first-class burlesque and specialty entertainment. The costumes, although a trifle scant, are something gorgeous. Henry Burlesque co. next.

The next attraction at the Auditorium will be Sardou's Thermidor with Frohman's full co.

Harry T. Johnson, formerly door-keeper at the Buck, and for a short time on the road with Gus Williams, is again here, engaged in the advertising business.

Manager James C. Camp's youthful son is developing ability as a dramatic critic. Some of the youngster's observations are worthy of preservation.

Alice Dunham, of this vicinity, will make her debut at Macauley's 23. She will appear as Rosalind and as Galatea. F. E. Queen is managing the details. The young lady is said to possess many of the qualifications that bring success in a stage career.

R. L. Britton, of Harris, Britton and Dean, is spending a few days in this city in connection with Harris' Theatre business.

Viola Banks, a member of the Wilbur Opera co. chorus, attempted suicide during the engagement here. She was revived with difficulty, but entirely recovered, and was conveyed to her home by her parents, who were summoned.

Manager Rielly, of the Bijou, is in Nashville, where he went to make arrangements for taking the Masonic of that city into the Bijou Circuit. Theatres in Atlanta, Memphis and probably other Southern cities will soon be under the management of the Louisville Bijou owners, Messrs. Brown, Osgood and Reilly.

Secretary Adkins, of the Commercial Club, an organization of leading business men, is negotiating with Mr. Abbey for a season of opera at the Auditorium. If arrangements at present contemplated are made the big Metropolitan co. will come in its entirety, and the best season of fine music Louisville ever had will result.

The arrival of Dr. Hamilton Griffin gave the interviewers on the daily papers an opportunity to give the public some knowledge of Mary Anderson in her retirement. The doctor draws a pleasing picture of the great actress enjoying a simple, contented life with a devoted husband, the companionship of her mother, the appreciation of her neighbors, and enough of this world's goods to obtain anything desired. That it may ever continue so is the heartfelt wish of friends without number in this community.

News comes from Texas of the death of Morris Warner. He was a son of William A. Warner, long a business manager of Louisville theatres. He was at various times connected in a business capacity with the large circuses, and was for a time with Robson and Crane. Together with Gus Kerker, of the New York Casino, he produced an opera called The Cadets. A genial, whole-souled fellow, he sleeps in an early grave mourned by all who knew him.

CHARLES D. CLARKE.

PITTSBURG.

De Wolf Hopper and his merry band of comedians packed the Bijou Theatre to the doors 16, and demonstrated that Wang, as a drawing card, has but few equals. Della Fox, Anna O'Keefe, Samuel Reed and Marion Singer largely shared the welcome and generous applause bestowed on Hopper, and as capable fun makers proved themselves indispensable to the co. Charles A. Gardner in Captain Karl 23-28.

The Emma Juch Opera co. opened at the Grand Opera House 16 to a large and critical audience, and considering the advanced prices, the advance sale has been exceedingly good. Tannhauser was chosen for the first performance, but, aside from Miss Juch, the rendition of this famous work was decidedly faulty. The cast was weak, and composed of material totally unfit to cope with Wagnerian music; especially is this true of the chorus. As Elizabeth, Miss Juch was at her best, and sustained her role with much spirit, which is more than can be said of William Stephens, who essayed the part of Tannhauser—his voice having neither the requisite volume or resonance for so arduous a role. The singing of Albert Guille, Miss Juch, Lizzie Macnichol, and E. N. Knight in Faust gave better satisfaction at the second performance. Mr. Knight took the place of Franz Vetta, who was suffering from a severe cold. Fanny Rice 23-28.

At the Alvin Theatre Jane opened 16 to a big house and continued to do a large business all week. S. R. O. was displayed at every performance, and no company of comedians ever deserved better patronage. Paul Arthur, Johnstone Bennett and W. C. Daly received the heartiest applause. Clara Morris 23-28.

Aronson's Opera co. presented The Jolly Students and Cavalleria Rusticana at the Duquesne Theatre 16 to a good house. Pauline L'Alleman, who is a great favorite here, was well received, as was also Jeff de Angelis. Little Puck 23-28.

The Rentz Santley co. at Harry Williams' Academy of Music 19-21 to crowded houses. Williams and Ott 23-28.

Joseph J. Dowling and Sadie Hasson in The Red Spider drew a large crowd to Harris' Theatre 16. Wilbur Opera co. 23-28.

Mlle. Camille d'Arville joined the Bostonians here last week and will alternate in the leading soprano roles.

The Aronson Opera co. management gave the usual two weeks' notice to twenty chorus people here this week, owing to the fact that their services will not be needed when the co. produce Uncle Celestine week of 30 in St. Louis. Jeff de Angelis, Harry McDonough, Annie Myers, Jennie Weathersby and Jennie Reiffarth are now rehearsing the principal roles.

Manager Charles L. Davis, of the Alvin Theatre, is about again and happy with Jane.

Charles Berg, the genial assistant treasurer of the Lyceum Theatre, was presented with a gold-headed umbrella by the Bostonians for his rapid and correct work in the box-office during their engagement.

On dit that Manager Wilt has been offered $25,000 for his lease of the Grand Opera House, but that he still refuses to part with it.

At the invitation of Manager Charles L. Davis of the Alvin, and Manager Shea of the Jane co., all of the different cos. in town not giving a matinee were enabled to witness Jane at the Wednesday performance. EDWARD J. DONNELLY.

ST. LOUIS.

E. H. Willard drew fine audiences to the Olympic Theatre 16-21. Mr. Willard is one of the best of English actors, and his play, The Middleman, is interesting, intense, and finely put on. Boys and Girls 22-28.

Herrmann the magician drew well at the Grand Opera House. His newest illusion, Strobeika, made a great hit. Sol Smith Russell 23-28.

Hole in the Ground was presented at Pope's Theatre 16-21. The Stowaway 23-28.

Barney Ferguson and his co. made lots of fun for the patrons of Havlin's Theatre in McCarthy's Mishaps. His part is built on purpose for him to introduce his inimitable Irish dialect and specialties. He is ably supported by his daughter, Miss Marguerite, and other clever people. Ivy Leaf 23-28.

Large audiences, principally Germans, witnessed the performances given by the consolidated German cos. of Chicago and Milwaukee at Hagan's Theatre. Joseph Haworth 23-28.

The funeral of Matt. E. Ryan was largely attended. The pall-bearers were his most intimate friends of the profession. His remains were buried at Calvary Cemetery, this city.

Hattie Harvey was quite ill here, and May Carlisle took her place in the Hole in the Ground co.

Georgie Putnam, late of the Spider and Fly co., was ill in the city, and left, when better, for her home in Cleveland.

Manager John Havlin came over from Cincinnati to attend Matt. Ryan's funeral.

It is reported that Edgar Eliot of the Hagan will succeed the late manager at Havlin's as manager.

W. H. Crane produced his new play, Newport, for the second time since he has had it in his repertoire at the Olympic Theatre 14. The comedy was well received, and Mr. Crane was called before the curtain several times in the course of the evening.

The Choral Symphony Society was largely attended on occasion of its concert at Exposition Hall 17. W. C. HOWLAND.

JERSEY CITY.

Frank Mayo appeared in The Athlete at the Opera House 16-21. The play, which is an adaptation from Wilkie Collins' powerful story, Man and Wife, is weak in construction, and abounds in incongruities. Mr. Mayo is but indifferently successful as the Athlete, and needs some more congenial part to display his abilities. The cast is very good, including Charles T. Parsloe, Henry Lee, Kathleen Kerrigan, Elizabeth Garth and Fannie Graham. Business fair. Richard Mansfield 23-28.

Edgar Selden presented Will o' the Wisp at the Academy of Music the first three nights of the week commencing 16. The play was given with a fair cast to good business. The rest of the week the house was taken by a prominent local amateur operatic society, which presented the Brigands in a highly creditable manner. Alabama 24-28.

W. C. F.

Ellen Terry's daughter's theatrical name is to be Miss Hallett. A close shave to Miss Helyett.

J. L. Toole, the English comedian, was hissed off the stage recently during a performance in the English provinces. For some reason he had incurred the enmity of the gallerytes. Missiles were thrown on the stage, and bodily injury only averted by good luck. Mr. Toole has sworn never to play in the town again.

Jerome K. Jerome's weekly paper is to be called *The Idler*. The first number will contain the commencement of a novel from the pen of Mark Twain.

CORRESPONDENCE.

ALABAMA.

SELMA—ACADEMY OF MUSIC: Prescott-MacLean in The Gladiator 16; big business and well pleased audience. Fast Mail 17 to a crowded house.

MONTGOMERY.—OPERA HOUSE: McCabe and Young's Minstrels 9, large audience but small house 10. J. C. Stewart in the Fat Men's Club 14; good co. to small audiences matinee and evening. Blind Tom 16.—THEATRE: The Conried Opera co. gave Poor Jonathan to good business 11. Lewis Morrison in Faust 12; large audience.—ITEM: J. L. Robinson, formerly treasurer at Col. Sinn's Park Theatre, Brooklyn, is now with the Conried Opera co.

NEW DECATUR.—SCHOLS' OPERA HOUSE: Vernona Jarbeau and co. in Starlight 9; attendance not large on account of inclement weather. Alexander Salvini presented The Three Guardsmen 12 to a large and fashionable audience.

MOBILE.—THEATRE: Wilkinson's Widows 9; one of the largest and most select audiences of the season. Lewis Morrison in Faust 10; average business. Conried's Comic Opera in Poor Jonathan to a fine house 13. The same co. in Gypsy Baron 14 to poor business.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Mr. Wilkinson's Widows 12; a good show to splendid business. Alexander Salvini 14, 15; large and well-pleased audiences.

BESSEMER.—REESE OPERA HOUSE: McCabe and Young's Minstrels 16; fair business.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE: George Wilson's Minstrels 9; packed house. Twelve Temptations 13; large audience. Herrmann, the magician, 14; large and delighted audience. Rose Coghlan in Dorothy's Dilemma 17; one of the largest houses of the season. Edward Peiper as Bolingbroke Brief merits special mention. Kajanka 18, 19; large house.—ITEM: The past week has demonstrated that this city is a "good paying theatre town" when good attractions are presented. Five attractions, playing six nights and one matinee, is the record of the past week. Two of them had packed houses, and the others were well satisfied with the results. Much credit is due Manager Le Comte for the high class of attractions he has secured for this season.

FORT SMITH.—GRAND OPERA HOUSE: Sol Smith Russell, supported by an excellent co., gave a delightful performance of Peaceful Valley to a $1,250 house 9.

HELENA.—GRAND OPERA HOUSE: Elsie Leslie in Prince and Pauper 22; crowded house. Huntley Comedy co. 23-28.

HOT SPRINGS.—OPERA HOUSE: Herrmann made his first appearance here 10 to a good house notwithstanding opening of local club. Twelve Temptations 11 and Kajanka 12 were well received in their respective specialties by small audiences. Rose Coghlan in Dorothy's Dilemma 13 was enthusiastically received by a representative gathering of habitues, though the play was cut to permit the co. to catch a special train. William Redmund, John T. Sullivan, and Thomas Whiffen render efficient support.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE: Fanny Davenport in Cleopatra 21-24. Mr. Potter of Texas Dec. 7-9.—LOS ANGELES THEATRE: Skipped by the Light of the Moon 15-17.

STOCKTON.—THE AVON: The Goodyear, Leitch and Schilling Minstrels drew well 12. Dr. Bill 16; Yon Yonson 17, Keene 28.—ELKS: The Stockton Lodge of B. P. O. E. 218 was installed 8.

SANTA BARBARA.—OPERA HOUSE: Dr. Bill 6, 7; fair business.—ITEMS: William Menzel has associated J. C. Jasper with him in the management of the Santa Barbara Opera House. Rumor has it that we are to have a new theatre in the near future.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE: The Golden Dramatic co. 13, 14.

PUEBLO.—GRAND OPERA HOUSE: Golden Dramatic co. 9 presented D'Ennery's play, The Martyr, to very small business. The same co. presented Our Bachelor's to an equally small audience 10. Lillian Lewis gave Cradle Lands to a good-sized and appreciative audience.

COLORADO SPRINGS.—OPERA HOUSE: Gilmore's Band gave two splendid concerts afternoon and evening to S. R. O. at both performances. The Golden Dramatic co. gave a poor show to a small audience 11.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Not in the history of the present management has an entertainment made so emphatic a success as did Blue Jeans 13, 14. The house was packed at the three performances, and from gallery to orchestra, all united in almost an ovation in their applause. The scenery and accessories were not lacking in a single instant, being an exact duplicate of those used in the metropolis. As to the co., too much cannot be said in their praise. Arthur Moreland as the boisterous, good-natured politician, kept every one in smiles. E. F. Goodwin as the country bumpkin, Ben Boone, is worthy of mention and was equal to his part in the fight in the mill. But the agreeable surprise for all was the Perry Bascom of Lawrence Hanley and the June of Laura Burt. Both are great favorites here, socially and artistically, and were rewarded for their clever work by constant applause. In emotional parts, Mr. Hanley holds the full sympathy of the audience, while in climaxes he arouses them to a pitch of excitement. His appearance is manly and taking. Laura Burt was the object of admiration and attention every moment she was on the stage. She is a charming actress. The Fire Patrol amused the galleries 16. It is a very good melodrama. The Two Sisters drew large houses 17, 18. May Merrick and George Ryer do very effective work. The make up and acting of Miss Merrick in the last act, is particularly commendable and shows careful study. The Merchant 19; Helen Barry 20, 21.—ITEMS: E. F. Goodwin, of Blue Jeans, is a brother of Nat Goodwin and strongly resembles him.—Lawrence Hanley and Laura Burt were the guests, Sunday, of Mr. and Mrs. L. R. Ingraham of Capitol Avenue.—O. M. Remington was at the Hotel Heublein over Sunday.—Arthur Moreland of the New York Lodge of Elks "talked it over" with several Grand Lodge officials of Hartford Lodge.—Samuel Alexander is resting at the Five A's.

BRIDGEPORT.—BUNNELL OPERA HOUSE: Modjeska in Much Ado About Nothing 14, at advanced prices ($1.50), to small but appreciative audiences. Cawthorn's Little Nugget co. 16 to light business. Minna Gale in As You Like It 17. Her Rosalind was as fine an interpretation of that role as has ever been seen here. Creston Clarke gave Miss Gale strong support. The Juvenile Austrian Band 18 gave an excellent concert to a large audience.—BALKNAP'S GRAND OPERA HOUSE: The Fire Patrol 17, 18; good business.

NEW BRITAIN.—OPERA HOUSE: Theatrical matters are booming. Niobe Bl co., played to an immense house 13. Blue Jeans 16 packed the house at advanced prices. Manager Gilbert is now beginning to reap the benefit of his untiring efforts to establish for his house a reputation as a first-class theatre.—ITEM: Lawrence Hanley, of the Blue Jeans co., is not exactly a "walking gentleman" but he footed it from Hartford to New Britan—a distance of nine miles—"just for fun."

NEW HAVEN.—HYPERION THEATRE: Modjeska 13; large and well pleased audience. Sir Edwin Arnold lectured before a large audience 14. Minna Gale in The Duchess of Padua to a very small house. The Austrian Juvenile Band, conducted by Herr Lambert Steiner and Marie Glover as soloist, to a large and delighted house 17. Cleveland's Consolidated Minstrels to a deservedly small house 18.—PROCTOR'S OPERA HOUSE: The Two Sisters turned away fully 300 people 12. They had to ring for five policemen to keep the mob from breaking down the gates. Louis Aldrich in My Partner 23, 24 gave excellent performances to good houses. The Bostonians 19 cancelled: The Banshee 20, 21.—GRAND OPERA HOUSE: The Night Owls finished out their week's engagement to packed houses. Howard Athenæum co. appeared 16-18. Fire Patrol 19-21.

WATERBURY.—JACQUES' OPERA HOUSE: Hands Across the Sea attracted a large audience 12. The Two Sisters, 13; big business. Ezra Kendall and his co. presented A Pair of Kids 16 to a fair-sized audience. Herbert Cawthorn and Drucie Gilmore in Little Nugget gave a mirth-provoking performance to good business 17.

WILLIMANTIC.—LOOMER OPERA HOUSE: Helen Barry 14; fair business. Blue Jeans 17; good business.

WINSTED.—OPERA HOUSE: The Fire Patrol was presented by a good co. 14 to medium business. The scenery was fine. Prof. C. W. Starr "Spiritualistic Exposes" opened 15 to good business.

MERIDEN.—DELUVAN OPERA HOUSE: The Vendetta 14; good business. Arlington Minstrels 16; good business. Carrol Johnson in The Gossoon 17; very poor business. Co. good.

BIRMINGHAM.—STERLING OPERA HOUSE: Carroll Johnson in The Gossoon 16; fair house. Minna Gale in Ingomar 18; good house.

BRISTOL.—OPERA HOUSE: Justin Adams Comedy co. 14-19 presenting the plays Drafted, The Ragpicker's Child and Under the Gaslight to fair business. Clem McGee in Irish Luck 19; small house. The play was good and abounded in specialties which were well presented. Frank Marion wished it be remembered to THE MIRROR.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE: Arlington's Minstrels 14; good business. Helen Barry and co. in A Night's Frolic 19, under auspices of Custer Post S. of V., was greeted by a large and well pleased audience.

NORWICH.—BROADWAY THEATRE: Remenyi gave a splendid concert 17, to a good sized audience. Blue Jeans 18 to the largest house of the season, the theatre being crowded. The co. headed by Lawrence Hanley and Laura Burt is admirable, and the scenery and effects, including the saw mill are beautiful and realistic. The Merchant 20; drew well.

FLORIDA.

OCALA.—MARION OPERA HOUSE: Richard and Pringle's Georgia Minstrels 11; S. R. O.

TAMPA.—BRANCH'S OPERA HOUSE: Richard and Pringle's Minstrels opened 12 to a $400 house; S. R. O.; performance unsatisfactory. Maude Atkinson 20.

JACKSONVILLE.—OPERA HOUSE: The Conried Opera co. 6, 7 to over $8,000. The advance in prices kept many away. We cannot see why this company charge $3.50 for reserved seats. There has been several opera companies here that gave much better satisfaction, and were satisfied to play at one dollar. Uncle Hiram 12 to $700; performance fair. Jacksonville is now proving to be one of the best one night towns in this country. No attraction this season has played to less than $1,000 which is phenomenal. Duncan Clarke 16; Katie Putnam 19; Wilson's Minstrels 21; Jarbeau 24.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE: The Clemenceau Case 9, 10 to a very large male attendance. Wilkinson's Widows pleased good houses 11, 12. Patti Rosa 13, 14, as usual to the capacity of the house. The Atlanta Rifles, of which Miss Rosa is an honorary member, attended in full dress uniforms. Her receipts were probably the best this season.

AUGUSTA.—GRAND OPERA HOUSE: Katie Putnam in Old Curiosity Shop to a full house 10. Treasurer W. L. Brenner shared the receipts with the star, and netted a neat sum. Patti Rosa in Dolly Varden 12; large audience. Duncan Clarke's Female Minstrels 13; small house. Jarbean in Starlight 14; reserved sale large.

ROME.—NEVINS' OPERA HOUSE: Patti Rosa 16; packed house.

COLUMBUS.—SPRINGER OPERA HOUSE: A large and select audience greeted Lewis Morrison in Faust 13.

MACON.—ACADEMY OF MUSIC: J. C. Stewart and his excellent co. in The Fat Men's Club drew a crowded house 11. Lewis Morrison in Faust to fair business 14.

SAVANNAH.—THEATRE: Katie Putnam in Love Finds a Way, Erma the Elf, and Old Curiosity Shop 13, 14 repeated her success of past seasons. Mr. Wilkinson's Widows pleased a large audience 16. Nina Heyward, a Georgia girl, was enthusiastically received, and was the recipient of elegant floral offerings. Mr. Barnes of New York and co. to S. R. O. 17.

BRUNSWICK.—L'ARIOSO OPERA HOUSE: Uncle Hiram 10; fine business. Maude Atkinson in French Spy 13; slim house. Star good; support abominable. Katie Putnam in Love Finds a Way 18 to as good receipts as inclement weather would permit.

ILLINOIS.

STREATOR.—PLUMB OPERA HOUSE: Rentfrow's Comedy co. 12-14; good business.

ELGIN.—DU BOIS OPERA HOUSE: A Royal Pass 14; good house.

JACKSONVILLE.—GORDON HALL: James Reilly in The Broom Maker to a well pleased audience 9. Cold Day 23.

DECATUR.—GRAND OPERA HOUSE: Harry Jackson Dramatic co. in the Hoop of Gold 21; fair house. Devil's Auction 17; good house. McCarty's Mishaps 17; kept a large audience amused.—ITEM: Giles Warren, of this city, left for New York to join a comedy farce co. THE MIRROR can always be found on sale at Chodat's News Depot in this city.

STERLING.—ACADEMY OF MUSIC: Walker Whiteside co. 2-7; fair business. Kittie Marcelus Opera co. 12-14 to good business. Nye-Burbank 19.

PANA.—HAYWARD'S OPERA HOUSE: James Reilly in Broom Maker 11; good house. Daniel Kelley in Shadow Detective 12; big house.

QUINCY.—OPERA HOUSE: Russell's City Directory co. gave a very enjoyable entertainment 13 to a large house. Keep it dark 18.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: The Devil's Auction 14; first class performance, but top heavy house. McCarthy's Mishaps drew a large audience 19. Two of the company are well-known Springfielders.

PEORIA.—THE GRAND: Rentfrow's Jolly Pathfinders 16; fair business. E. S. Willard in The Middleman 20.

DANVILLE.—GRAND OPERA HOUSE: Rentfrow's Comedy co. 12-14; good business.

AURORA.—OPERA HOUSE: The De Vere Campanini Concert co. 10; small house. George Staley in A Royal Pass 14, 15; fair houses. Co. good. The railroad scene completely captured the audience.

CHAMPAIGN.—WALKER OPERA HOUSE: Hand of Fate to a fair sized audience; play very well received. The Boy Ranger 20.

GALESBURG.—NEW AUDITORIUM: Kitty Marcellus Opera co. 16-18; fair houses. Still Alarm 21, good advance sale. Daniel Sully 23; Katie Emmett 25; The World Against Her 26; Charity Ball Dec 3.

ROCKFORD.—OPERA HOUSE: Eunice Goodrich did a successful business 16-21. Manager Jones left for New York 20 for a short visit.

BLOOMINGTON.—NEW GRAND: Nye and Burbank, under the auspices of a lecture course to a crowded house 17; Frank I. Frayne 18; Spider and Fly 19; Stowaway 20.—ITEM: A Soap Bubble, which appeared here to an empty house 9, bursted the following day in Pekin, Ill.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE: Ollie Akerstrom in Little Buckboys pleased a small house. The Fast Mail, presented under the auspices of the Letter Carriers' Association, to crowded houses netted them over $500. Mechanical effects very realistic. Pearl of Pekin at an advance of prices it was not deserving of the good house they had. Lew Dockstader's Minstrels is given the best minstrel show of the season.—ITEM: The local lodge of Elks attended Lew Dockstader's Minstrels in a body and gave a special session after the show to which the entire minstrel party was invited. Frank Girard, the impersonator, and who is P. G. R. of the National Order of Elks, was master ceremonies, and presided over the session in h

usual brilliant manner. He gave the local lodge the benefit of his knowledge of the Elks, having been a member since the order was first organized in 1868. The orchestra and several of the vocalists of the minstrels tendered their services. After the session M. M. M. Slattery, an inventor of note and an Elk, gave the Elks a ride on his electrical storage battery street car. This was the first trial trip of the car, and it proved quite successful. Your correspondent acknowledges many courtesies extended him by the lodge.

INDIANAPOLIS.—GRAND OPERA HOUSE: W. H. Crane in The Senator to packed houses at advanced prices 16-18. Jane 20-28.——ENGLISH'S OPERA HOUSE: Aunt Bridget's Baby amused good audiences 17-19. Kate Castleton in The Dazzler 20-21. Old, Old Story 23, 24; Gilmore's Band 25; The Kabobs 26-28.——PARK THEATRE: The Boy Tramp opened 16 to S. R. O. Shadow Detective 23-28. Bottom of the Sea 30-Dec. 5.——ITEM: W. H Crane and his wife were entertained Tuesday after the performance at a dinner party given by Dr. and Mrs. Henry Jameson. Your correspondent learned that Clay M. Greene was in the city as Mr. Crane's guest, and that Mr. Greene would produce his new play, For Money, shortly.

NEW ALBANY.—OPERA HOUSE: The largest audience of the season greeted Lew Dockstader's Minstrels 19. Lew Dockstader's song, "Try, Try Again," was one of the best we have ever heard. George Powers (whose home is in this city) was warmly welcomed. Private Secretary 18; Beach and Bowers 21.——ITEMS: The CHRISTMAS MIRROR is anxiously looked for by a number of MIRROR readers in this city, for they expect this Number to far surpass its predecessors if such is possible.—Kathleen Kerrigan will visit her relatives here during Mr. Mayo's engagement at Louisville. She plays the leading female-female role in Mr. Mayo's new piece, The Athlete.

COLUMBUS.—CRUMP'S THEATRE: Pearl of Pekin gave a very neat performance before a good-sized audience 24. Peck's Bad Boy 25; Royal Pass 26.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: Ferguson and Mack's co. in McCarthy's Mishaps 12 to a fair house. Miss Ferguson's contortion dance was received with much applause. Nellie McHenry appeared here 14, the first time for some years, presenting A Night at the Circus to a good house. The Spider and Fly Spectacular show, with several good specialties, drew a good-sized audience 14.

PERU.—EMRICK'S OPERA HOUSE: McCarthy's Dear Irish Boy 17; fair house. George C. Staley 20; heavy advance sale.

FRANKFORT.—COULTER'S OPERA HOUSE: Two Old Cronies gave a satisfactory performance 13; S. R. O. Bunch of Keys to a good house 18.

LAFAYETTE.—GRAND OPERA HOUSE: Gus Williams in Keppler's Fortunes 13 to an excellent audience. D. H. Kelly 21; Aunt Bridget's Baby 20; Gilmore's Band 23.

SEYMOUR.—OPERA HOUSE: Pearl of Pekin 17; small but highly pleased audience at advanced prices. Bunch of Keys 21.

WASHINGTON.—OPERA HOUSE: Dark. Graham Earl's co. in The Man in Black 19 canceled.

ELWOOD.—OPERA HOUSE: A. W. Fremont in 777 delighted a fair-sized audience 10. Barrett Dramatic co., billed for 12-14, failed to appear here, co. having stranded in another town. Stuart's Theatre co. 16-21.

HUNTINGTON.—OPERA HOUSE: Fast Mail (Northern) 11; S. R. O. Gus Williams canceled 14. Ole Olson 20; Gilmore's Band 20.

ANDERSON.—DOXEY OPERA HOUSE: Hand of Fate 11; fair house. Performance not altogether satisfactory. Pearl of Pekin 12; S. R. O. Dan'l Sully in The Millionaire 14. Ole Olson 19; Bunch of Keys 21.

MUNCIE.—WYSOR'S OPERA HOUSE: Ollie Akerstrom 10; fair house. Audience would have been much larger with more favorable weather. Dan'l Sully in Millionaire 13; S. R. O., and lit le at that. Unanimous approval. Mr. Sully is a great favorite here.

MADISON.—GRAND OPERA HOUSE: Hettie Bernard-Chase in Uncle's Darling 4 to S. R. O. Dockstader's Minstrels 11; crowded house, well pleased audience. Bunch of Keys 26. City Directory Dec. 11.

GOSHEN.—OPERA HOUSE: A Cold Day 11; very good business. A Bunch of Keys 14; fair-sized house. The Dear Irish Boy 18; James Reilly in The Broom-Maker 19.

MARION.—SWEETSER OPERA HOUSE: A. W. Fremont's 777 was well received by a large audience 11. Martha Rudesill is a clever actress and divided the honors of the evening with the star. Dan'l Sully in The Millionaire 12 tested the capacity of the house. The audience showed their appreciation of Mr. Sully by repeatedly recalling him before the curtain. Sparks' co. in A Bunch of Keys 19.

IOWA.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: Evangeline drew a fair-sized audience 11 against a blizzard.——ITEM: Mr. Dohany has resumed the management of the Broadway Theatre, and authorizes the return to the original name of Dohany's Opera House.

BURLINGTON.—GRAND OPERA HOUSE: Maurice Morrison, a German tragedian of fair ability, appeared as Othello 11 to an audience of moderate proportions, composed principally of Germans. His support was hardly up to the requirements of a Shakespearean performance. Keep it Dark, with W. T. Bryant, Lizzie Richmond, and little Alice Hanson was enjoyed by a fair-sized audience 17. Gilmore's Band 22.

IOWA CITY.—OPERA HOUSE: An American Boy 18; Phinney's Iowa State Band of Des Moines will give a military concert 24.——CLOSE HALL: Piano recital by Miss Neally Stevens 25.

MUSCATINE.—TURNER OPERA HOUSE: Keep it Dark 10; crowded house and everybody pleased.

DUBUQUE.—THE GRAND: A Knotty Affair 12; The Charity Ball 13 to S. R. O.——OPERA HOUSE: May Bretonne co. 9-14; fair houses.

OTTUMWA.—GRAND OPERA HOUSE: Royal Pass 9; immense house. Hyer Sisters in Barkey's Dream 12; fair business. Keep it Dark 14; crowded house. The audience was kept in continuous bursts of mirth from beginning to end of the play. W. T. Bryant as J. Vaseline is the most ludicrous comedian we have ever seen here. His witty sayings seem to be spontaneous. Lizzie Richmond as Clementine Delancy was very pleasing.

PORT MADISON.—ACADEMY OF MUSIC: The Sam C. and Florence Hunt Comedy co. 9-14.——ITEM: The new Opera House to be built will be one of the early birds in the Spring. The plans are ready, but the locality as yet is not positively settled.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Geo. C. Staley in A Royal Pass 11 to a top-heavy house. Performance satisfactory. House dark until Dockstader's Minstrels 17. Wills' Two Old Cronies booked for 19 failed to appear.

FORT DODGE.—FESSLER'S OPERA HOUSE: The Spooner Dramatic co. 9-14.

MARSHALLTOWN.—ODEON THEATRE: George C. Staley in A Royal Pass pleased a fair house 10. The Mendelssohn Quintette Club delighted a full house 12. Maria Barnard received repeated encores. Spooner Dramatic co. 16-21.

DES MOINES.—FOSTER'S OPERA HOUSE: Evangeline 10; good business. The Hustler did well 13. An American Boy 17; good business. Charity Ball has the largest advance sale of the season; house will be packed to the doors 17. Primrose and West's Minstrels 21; Dan Sully 26.——GRAND OPERA HOUSE: Wills' Two Old Cronies failed to appear 10. Turner Opera co. Dockstader's Minstrels 26.——CAPITAL CITY OPERA HOUSE: That Woman 23, 24; fair business. Parsons Theatre co. 16-21.——BIJOU THEATRE: Good business continues.

IDAHO.

BOISE CITY.—SINNA'S OPERA HOUSE: Dark.——STAR THEATRE: House's first variety house opened under disadvantages 24, a number of the people secured not arriving on time. The house was crowded.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE: The Spooner Comedy co. 9-14 in Inez, a Mexican Romance, Esther's Guardian, The Judge's Wife, Pearl of Savoy, Joshua Whitcomb, Little Miss Mac, and Reddy's Luck; the prices were low. Still Alarm 16, 17; big houses. Gilmore's Band 18.——CRAWFORD'S OPERA HOUSE: An American Boy 9 to probably the poorest house of the season. The *Journal* says that "it forcibly suggests Peck's Bad Boy, of which it is a poor imitation." All things considered it might pay the manager of this piece to be a little more courteous to representatives of the press. D'Ormond Dramatic co. 16-21 at cheap prices.

WICHITA.—CRAWFORD OPERA HOUSE: Newton Beers in Lost in London 24 to fair business. Gilmore's Band gave two performances 25; box office receipts, $700. Ray L. Royce 30.

FORT SCOTT.—OPERA HOUSE: The Southerner, a play new here, was given 10 to a fair audience. Charles Nevins, the author, in the leading role, was very good; Little Marie Stewart did well in a prominent part. The London Gaiety Girls to a good house 12; The Ivy Leaf, with Smith O'Brien in the principal part, had a good house 16.

LEAVENWORTH.—CRAWFORD'S GRAND: Kate Claxton, with a mediocre co., presented Two Orphans to a good house 11. The co. played a matinee at the Soldiers' Home on the same date.

WINFIELD.—GRAND OPERA HOUSE: Gilmore's Band 14; small but appreciative audience. House dark next week.

PARSONS.—EDWARDS' OPERA HOUSE: The London Gaiety Girls 11; good business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: Private Secretary was deserving of a much larger house 10. Bill Nye lectured to a large audience 12. Clemenceau Case to a large audience 13.

PADUCAH.—MORTON OPERA HOUSE: P. F. Baker in The Emigrant 10; full house. He will play a return date here Feb. 5. Spider and Fly to fair business 13. The curtain caught fire, and a panic was only averted by cool heads in the audience and prompt assurances from the manager that there was no danger. Beach and Bowers gave a fine minstrel performance 14 to fair business.

PARIS.—GRAND OPERA HOUSE: The Private Secretary 13; a fair house and fine performance. Pearl of Pekin 17; fair house. Electric Spark 20; Bunch of Keys 27; Katie Putnam 30.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE: Kajanka 10; big house. Twelve Temptations 19.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: Martha Morton's prize drama, The Merchant, with a fine cast, drew two good-sized houses 9, 10. The Stock-Broker went to the wall here 11 after giving an awful performance to a meagre house. Charles Frohman's co. in Men and Women 12; large and enthusiastic audience. The Midnight Alarm proved a strong attraction and was well patronized 13, 14. Thomas and Watson opened a two weeks' engagement 16 with a specialty olio, which will have to be vastly improved to attract patronage.——ITEMS: The dedication of Kotzschmar's cosy little theatre 10 by local societies was highly successful.—Manager Stockbridge has returned from his trip to New York.—There is a protest on foot to get the Kendals here for a single performance.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Hettie Bernard-Chase in Uncle's Darling failed to please a fair-sized audience 13. Gorton's New Orleans Minstrels gave a satisfactory performance to a good house 18.

CUMBERLAND.—ACADEMY OF MUSIC: The Sea Queen drew packed houses 13, 14. The Elks presented Adelaide Kandall with floral pieces each night. Miss Randall assisted the Elks in their fourth annual benefit last year, and made many friends. Hettie Bernard-Chase to light business 17.

MASSACHUSETTS.

HOLYOKE.—OPERA HOUSE: Thomas E. Shea closed a five nights' engagement 14 to large business. Mr. Shea turned 'em away on the night that he played Dr. Jekyll and Mr. Hyde.

NORTHAMPTON.—ACADEMY OF MUSIC: The Fire Patrol in the hands of capable people proved a good drawing card 12. Remenyi gave a fine concert 14 to a very light house.

CLINTON.—GILSON'S OPERA HOUSE: J. S. Murphy in the Bonchal Bawn to poor business. The star is not Kerry Gow Murphy, but his brother.

CHELSEA.—ACADEMY OF MUSIC: The house was devoted last week to social and local affairs. Ezra Kendall 18.

SPRINGFIELD.—GILMORE'S' OPERA HOUSE: W. H. Powers co. in The Fairies' Well; paying business.

FITCHBURG.—WHITNEY'S OPERA HOUSE: An excellent entertainment was given 11 by the Remenyi Grand Concert co. to a very small audience. Ship Ahoy 12. J. S. Murphy in Bonchal Bawn 16 to very poor results.——ITEM: Lizzie Farrell, a singer of some local note, joined Denman Thompson's Old Homestead co. 16 as a member of the quartette.

ADAMS.—OPERA HOUSE: Mendelssohn Quartette 18; good house. Little Nugget 23.

WESTFIELD.—OPERA HOUSE: The Fire Patrol 11. Exceptionally fine co. and performance to a small house. The Two Sisters 12 to the capacity of the house.

BROCKTON.—CITY THEATRE: Mora, supported by Fred Williams and a competent co. did a large business and pleased her audiences 9-14. Work and Wages booked for 16, 17, failed to appear. The French Folly and Burlesque co. gave two performances to light houses 17, 18.

HAVERHILL.—ACADEMY OF MUSIC: George A. Baker Opera co. 9-14 to large houses. The co. this year is the best that has ever been here at cheap prices. The operas are all high grade and excellently rendered. Remenyi Concert co. to a large and select audience. The concert was one of the finest given here this season.——ITEM: Fred L. Cramm, of Hallen and Hart's Later On co., has been visiting friends in this city.

MARLBORO.—MARLBORO THEATRE: Ship Ahoy appeared 13, 14. The Merchant 17, small house. Midnight Alarm 18; fair business. Alone in London 20. Daniels' Specialty co. 21 Dec. 5.

LOWELL.—OPERA HOUSE: George A. Baker's Opera co. have done an immense business, week ending 21. Tuxedo 23.——MUSIC HALL: Crowded houses witnessed the American Exile and Nick of the Woods week ending 21. Inside Track 23.

NEW BEDFORD.—OPERA HOUSE: Hi Henry's Minstrels 14; large house; very good co.——LIBERTY THEATRE: Milton Aborn Opera co. 16-22.

PITTSFIELD.—ACADEMY OF MUSIC: Gracie Emmet in the Pulse of New York to a large audience 11. W. H. Power's co. in the Fairies' Well to a medium-sized audience 14. Thomas E. Shea in repertoire to big houses 16-21.

AMESBURY.—OPERA HOUSE: Mora Williams co. 16-18 to fair business.——ITEM: On account of the rapidity with which so-called and pretentious little theatrical sheets are springing up all over the country, Manager Currier has decided to recognize only the credentials of THE DRAMATIC MIRROR and two other dramatic papers hereafter.

MICHIGAN.

MUSKEGON.—OPERA HOUSE: Lottie Williams to a fair house 12. Richard Golden as Old Jed Prouty to a light house 17. The Burglar 20.

KALAMAZOO.—ACADEMY OF MUSIC: Evangeline 5; full house. Nellie McHenry in A Night at the Circus 9; big business. New York Day by Day 16; light business.——THE GRAND: The Fast Mail gave a good performance 16. Weather inclement and business light.

SAGINAW.—ACADEMY OF MUSIC: Dan McCarthy in True Irish Hearts 13; fair house.

COLDWATER.—TIBBIT'S OPERA HOUSE: Nellie McHenry in A Night at the Circus 11; S. R. O. Lottie Williams in New York Day by Day 13.

PORT HURON.—CITY OPERA HOUSE: Dan McCarthy in True Irish Hearts 11; fair audience.

GRAND RAPIDS.—POWERS': Richard Golden, who has been ill for some time past, joined his co. here, and pleased a fair-sized audience with Old Jed Prouty. The support in the main is weak, but Mr. Golden in the title role did a remarkable piece of character acting. Jefferson-Florence Comedy co. played The Rivals to the capacity of the house at advanced prices 13. Joseph Jefferson, Jr., played the part of the late Mr. Florence.——REDMOND'S: True Irish Hearts did well all week. Dan McCarthy and good support repeated last year's success. Master and Man 23-28.

OWOSSO.—SALISBURY'S OPERA HOUSE: A half-filled house saw The Burglar 17. Holden Comedy co. 21-28.

BAY CITY.—GRAND OPERA HOUSE: True Irish Hearts to a very good house 12. Two Old Cronies to very good business 16. Hearts of New York 19; The Burglar 20; Fast Mail 24.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Julia Marlowe made her first appearance in this city 16, as Rosalind in As You Like It, to a large and brilliant audience. Her impersonation of the character was charming and thoroughly artistic throughout. Her support was above the average, the work of Charles B. Hanford and Robert Taber being especially fine.——LYCEUM THEATRE: The Andrews Opera co. gave Falka in a creditable manner 16 to good business. Miss Nannie Wilkinson as Falka made a good impression.——BIJOU OPERA HOUSE: The Cruiskeen Lawn, with Paddy Murphy in the leading role, opened a week's engagement 15 to a packed house. Play and co. were well received.——PENCE OPERA HOUSE: The Bluebeard Burlesque co. presented a strong bill to the capacity of the house 15.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Julia Marlowe co. 9-14. Full houses and appreciative audiences, composed largely of the elite of the city, greeted Miss Marlowe nightly. Miss Marlowe has youth, beauty and a pleasing voice, and a physique admirably fitted for Juliet, Rosalind, Parthenia, Viola, Beatrice, and Galatea. Charles B. Hanford as Ingomar and Malcolm did masterful work. Robert Taber, a promising young actor, finely sustained the roles of Romeo, Benedict, Orlando, Pygmalion and Orsino, and met with well-deserved recognition. Eugenia Lindemann is an attractive actress and admirably sustained her respective roles. Mrs. M. A. Pennoyer, Kittie Wilson and Marie Knowles well deserve praise for their work. The Carleton Opera co. 2-21. W. T. Carleton's fine baritone voice was heard to advantage. Clara Lane, Alice Vincent, Camille Muori, Clara Wisdom and W. H. Fitzgerald rendered their roles finely and were heartily applauded. Incog 22-24; Jefferson and Florence 26-28.——GRAND OPERA HOUSE: A Knotty Affair 15-21.——ITEMS: Mrs. Augusta Foster is getting along nicely. Her ankle was broken and is still in a plaster cast.—During her engagement here Julia Marlowe was entertained socially by a number of our leading families. Last Friday afternoon a daintily-appointed lunch was given in her honor by W. H. Bliss, at the Town and Country Club. Covers were laid for fourteen. The guests enjoyed meeting Miss Marlowe and her mother.

DULUTH.—LYCEUM: A Knotty Affair was presented 13. Natural Gas 16, 17, as usual, to large houses. Donnelly and Girard are always welcome in Duluth. They bring laughter with them and bid dull care begone. The play is so remodeled as to be almost entirely new in the matter of specialties, but retains its old laugh-provoking qualities.——TEMPLE OPERA: Incog 17 advance sale large. The Burglar 20.——ITEMS: Manager Shaycock has introduced a very excellent custom at the Lyceum in refusing to seat patrons of the theatre during the progress of an act. It is sincerely to be hoped that the plan will be made a permanent rule at the Lyceum.—Marie Heath, who will appear at the Lyceum in A Turkish Bath, will be remembered in Duluth with pleasure.—Your correspondent had the pleasure of meeting and changing cards with Chas. F. Wiegand, the popular and genial Business Manager of Natural Gas, who was being escorted around by "Chilly" Nelson, of the St. Paul and Duluth road, who is called the "King Bee" of hustlers for business in his line, and who is well and favorably known by all theatrical people who visit Duluth.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: George Wilson's Minstrels 14; full house. Alexander Salvini 18.——ITEM: W. M. Wilkison, manager of Alexander Salvini co., was here during the week.

MERIDIAN.—OPERA HOUSE: Sea King 9; fair house. Lewis Morrison's Faust 14; big business. Alexander Salvini 16. Fat Men's Club 23.

NATCHEZ.—OPERA HOUSE: R. D. MacLean and Marie Prescott 11, 12 in Othello, Cleopatra and Romeo and Juliet (matinee) to good business. George Wilson's Minstrels to a good house 13. An excellent show, but the return to the old familiar plantation melodies would vastly improve the musical features of these entertainments.

MISSOURI.

SPRINGFIELD.—GRAND OPERA HOUSE: Rose Coghlan in Dorothy's Dilemma 10; good business. The Southerner, a good play was presented here for the first time by Charles Nevins 12; owing to the inclemency of the weather, small house.——ITEM: Prof. Berry was orchestra leader in our Opera House for four years, and the item of your Galveston, Tex., correspondent in the issue of Nov. 14 does him a great injustice, for Prof. Berry has always pleased the most exacting lovers of music here.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: An American Boy 10; poor business at popular prices. Kate Claxton in The Two Orphans 11; fair business. Evangeline 19.——BIJOU THEATRE: Dark.

SEDALIA.—WOOD'S OPERA HOUSE: Flashes had light houses 13, 14. Powers' Ivy Leaf 21.

BUTLER.—OPERA HOUSE: Dr. A. A. White, with sleight-of-hand spiritualistic show, had a good house 11. Irish Corporal 17.

CARTHAGE.—ELLISON'S OPERA HOUSE: Flashes 9; good business. Flynn's London Gaiety Girls 10; Peabody's Spectaculars 18, 19, Hattie Vickers 20.——GRAND OPERA HOUSE: Redpath Concert co. 9 for the benefit of Y. M. C. A. to good business. Ivy Leaf 20; Kajanka 21.

CHILLICOTHE.—CITY OPERA HOUSE: The Kempton Comedy co. 9-14; good business.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Incog 9-11; crowded houses. The co. is excellent, and gave a fine performance. Charles Dickson made quite a hit. Turkish Bath to light business 14, 15.

ANACONDA.—EVANS' OPERA HOUSE: The Turkish Bath co., with Marie Heath as the star, drew S. R. O. 12. Maguire's stock co. in Under the Gaslight, with John Maguire as Snorkey, 16, 17.

NEBRASKA.

LINCOLN.—FUNKE'S OPERA HOUSE: The Hustler with John Kernell at the head, had good business 12, as did Primrose and West's Minstrels 16. The match of the Red Hussars, and the acrobatic contortions of the Batoni Brothers are good features of Primrose and West's new organization. Rice's Evangeline 16; Ray L. Royce in Tom's Vacation 20, 21.

NEW JERSEY.

HOBOKEN.—HOBOKEN THEATRE: The Devil's Mine to fair business 10-12. The Fairies' Well followed 19-22 to slightly better houses. The latter co. contains some very clever people, who give a satisfactory performance. The County Fair 23-25. My Jack 26-28.——CROKHEIM'S THEATRE: A fair variety co. did a medium business 10-12. American Majestics follows.——ITEM: Managers Ross and Crokheim have been put under $500 bonds to await the action of the Grand Jury, for giving Sunday performances. Manager Ross says that, while not personally in favor of a Sunday show, the theatregoers in this vicinity evidently want one, judging from the extraordinarily large attendance on that day, and he will continue to cater to the popular demand until the authorities stop him.

TRENTON.—TAYLOR OPERA HOUSE: Stetson's Uncle Tom's Cabin co. pleased a large audience 14. A good-sized audience witnessed a clever performance of Kidnapped 16. Niobe 17; large house. The Austrian Juvenile Band matinee 14 was a rare treat and was enjoyed by a fair-sized audience.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE: The Merchant was played to light business 13. Midnight Alarm to good business 17.

DOVER.—LOWELL'S OPERA HOUSE: Peck and Fursman Uncle Tom's Cabin co. 14; large audience.

CONCORD.—WHITE'S OPERA HOUSE: Mary Howe Concert co. to a full house 18, at advanced prices.

PORTSMOUTH.—MUSIC HALL: The Milton Aborn Opera co. played a successful engagement 12-14. Mary Howe Concert co. drew a good house at advanced prices 17.

NEW MEXICO.

ALBUQUERQUE.—GRAU'S OPERA HOUSE: The Beckett Barnour co. closed 5 to the biggest week's business that has ever been played to here, the week's receipts amounted to $1,750.

NEW YORK.

HARLEM.—OPERA HOUSE: That the Henrietta is still a drawing card was amply evidenced by the large houses that greeted it week ending 21. Stuart Robson's interpretation of Bertie the Lamb is as exquisitely inane as ever. The support was excellent. The Lilliputians 23-28.——COLUMBUS: Superba had an exceedingly prosperous run week ending 21. It is a really excellent production and the houses throughout the week were packed. The Fire Patrol 23-28.

ALBANY.—LELAND OPERA HOUSE: Maggie Mitchell, who seems to possess perpetual youth, presented Little Maverick 16, 17 to good business. On Wednesday evening 18 a brand-new play and a new star appeared at the Leland. Annie Duvar was the new luminary and the Queen of the Mines the vehicle through which fame and fortune are to be challenged. The author of the piece is a resident of this city, Mrs. Mars, by name, and the young lady ambitious for histrionic laurels is her daughter. A sort of family combination, as it were, which it is understood is quite heavily backed financially, the mother and daughter both having considerable means. The play is scarcely entitled to serious consideration, while the young lady, whose only experience has been in an amateur way, has very much to learn before she can go forth and conquer. Her work, however, reveals some signs of ability, which properly directed and developed, might bring her into some prominence. On Thursday evening, 19, and for the rest of the week Charles Frohman's co., in All the Comforts of Home was successful in attracting large audiences. The play was seen last season at the new hall and it and the present cast were quite as well liked.——ALBANY THEATRE: Max Fehrmann in a Hebrew play, Uncle Isaac, came 16, 17. The attraction drew fairly and Mr. Fehrmann in the title role did quite creditable work. Gorman's Minstrels were on deck 18, 19, and did well.——GAIETY THEATRE: The Mildred Novelty co., a very good vaudeville organization, has been doing well during the week and will be followed by the City Sports co.——BREVITIES: Minna Gale in Romeo and Juliet and As You Like It, and Carrie Turner in Niobe are the Thanksgiving week attractions at Harmanus Bleecker Hall.—The rider is the important feature at the Leland during the first half of the current week. Bernhardt is announced at the new hall for Dec. 23 in Theodora.—Sir Edwin Arnold will read at Jermain Hall 23.

ROCHESTER.—LYCEUM THEATRE: The County Fair, with Marie Bates as Aunt Abbie, attracted fine houses 10-18. James O'Neill in Monte Cristo drew large audiences 19, 21. Effiliett Paget in The Last Word 23.——ACADEMY: J. H. Wallick and his trained horses appeared in The Mountain King and The Bandit King to good business week closing 21. The Dark Secret week of 23.——MUSEE THEATRE: Kino was the stellar feature for the week ending 21. Additional curiosities and variety week of 23.

BUFFALO.—STAR THEATRE: Jefferson-Florence Comedy co. in The Rivals and Heir-at-Law 16, 17 to good business. Joseph Jefferson, Jr., assumed the roles taken by the late Mr. Florence. Remainder of week Miss Eastlake in A Yorkshire Lass and Clito to fair business. Frederick Paulding in The Struggle of Life 23-28.——ACADEMY OF MUSIC: Dr. Daly's co. in The Last Word 16-18. Rhea in La Czarina to large and well pleased audiences rest of the week. All the Comforts of Home next.——CORINNE LYCEUM: Corinne in Carmen Up to Data played to crowded houses 16-21. An elegant floral piece was presented to Corinne during the engagement.——COURT STREET THEATRE: Lester and Williams and a good comedy co. in Me and Jack gave excellent entertainments 16-21 to good business.——ITEMS: M. S. Robinson, manager of the Star Theatre, has sold a half interest in the house.—Manager L. E. Lawrence stopped over in this city on his way to New York. Mr. Lawrence will manage Amy Lee in a new three-act comedy entitled Euchered.

UTICA.—OPERA HOUSE: Pat Rooney in Lord Rooney 12 before a very large audience. All the Comforts of Home 13-15; fair business; deserved a packed house. James O'Neill in Monte Cristo drew a fair-sized audience 16, who were perfectly delighted with his performance. It was Mr. O'Neill's first visit to Utica, and he can safely count on a full house when he returns.

ALBION.—NEW GRAND OPERA HOUSE: Sadie Scanlan 12; small business; fine co. Mme. Janauschek 18; S. R. O. Henry Chanfrau 23.

ELMIRA.—OPERA HOUSE: N. S. Wood in The Orphans of New York 12, Gracie Emmet in Pulse of New York 13 and Grimes' Cellar Door 19 all pleased fair-sized audiences. All the Comforts of Home 20; Margaret Mather 23; Stuart Robson 24; Piton's stock 25; Janauschek 26; Last Word 28.——ITEMS: W. B. Gross, representing Piton's stock co., and L. W. Townsend, representing Stuart Robson were here 16.—Col. D. C. Robinson and Jack Schwartz, as representative of outside parties, have purchased the Opera House in this city, and will take possession May 1, 1897, when the house will be closed and extensive repairs made. The stage will be on the ground floor with entrance on Carroll Street around the corner from the present entrance on Lake Street. All of the latest improvements will be made. It is the intention of the owner to have the finest Opera House to be found in the State, outside of the larger cities. While repairs are in progress, all attractions will be at the Madison Avenue Theatre, which has been closed since August last. W. Charles Smith, the present local manager, will be retained as manager.

AMSTERDAM.—OPERA HOUSE: Gorman's Minstrels 13; a very large and well pleased audience. Louise Hamilton 16-18; attendance very light; performances satisfactory.

OSWEGO.—ACADEMY OF MUSIC: Henry Chanfrau in Kit to a fair house 17. Maggie Mitchell 23; Niobe Dec. 1.

SARATOGA SPRINGS.—TOWN HALL: Marie Hubert Frohman in The Witch 14 to an audience that comfortably filled the house.

SYRACUSE.—WIETING OPERA HOUSE: James O'Neill played Monte Cristo to the usual good business 12-14; 5 Bells 16, 17 to big attendance. Janauschek 20, 21; Stuart Robson 23; Maggie Mitchell 24; Piton's Stock co. 25-28.——H. R. JACOBS' OPERA HOUSE: County Fair 19-21; J. H. Wallick 23, 24.——STANDARD THEATRE: Fay Foster Burlesque co. to fair business 16-21; Lester and Williams 23-28.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Mme. Janauschek 11; fair business. Joshua Simpkins 12; good band but poor show. Grimes Cellar Door 13 made a hit here and will play a return date in February. Shenandoah 14; big business. An overrated performance, too high prices, and audience disappointed. Our Country Cousin 17; poor business and show ditto. Good-bye here to this class of shows.——Pulse of New York 17; Marguerite 19; Fiery Crowell 20-28; The Vendetta 30. Business for good attractions is improving wonderfully here.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: J. R. Waite's Comedy co. 9-14. All the Comforts of Home 19; Shenandoah 21; Mary Howe Concert 23.

TROY.—GRISWOLD OPERA HOUSE: The Last Word 12-14. All the Comforts of Home drew good houses.——RAND'S OPERA HOUSE: 5 Bells drew largely 12, 13. Gorman's Minstrels 20, 21; Niobe 23, 24; Minna K. Gale 25.——GAIETY THEATRE: Sam Devere's co. gave a first-class specialty entertainment 16-21 to fine business.

NEWBURG.—ACADEMY OF MUSIC: Niobe 17; largest and best pleased audience of the season. Carrie Turner replaced Eleanor Carey in the cast of Niobe 18. Miss Carey going to the New York co.

PENN YAN.—SHEPPARD OPERA HOUSE: Guide Music Concert co. gave a fine performance 13 to a large and well-pleased audience. Janauschek 24.

CORNING.—OPERA HOUSE: Stetson's U. T. C.

co. to two large audiences 4. The Ovid Musin Concert co. pleased a small but fashionable audience 10. What it lacked in numbers was made up in applause. N. S. Wood in The Orphans of New York 12, to good business and ditto performance. Jamaschek 21. The Gondoliers 26.——ITEM: The stage hands struck at the matinee of Uncle Tom on account of the amount of scenery to be handled and their services were immediately dispensed with, their places being easily filled.—It would be well for combinations playing here that carry a band, if they would ascertain that it is against the city ordinance to play in certain parts of this city.—Jennie Whitbeck last season with Our Malindy is making a great hit with X. S. Wood as Elsie.

PORT JERVIS.—LEA'S OPERA HOUSE: Charles T. Ellis in Casper the Vodler 21; S. R. O.——THEATRE NORMANDIE: Annie Mitchell co. 9-14. This co. gave a complimentary benefit in aid of St. Mary's Orphan Asylum 14.

MATTEAWAN.—DIBBLE OPERA HOUSE: Lillian Kennedy in She Couldn't Marry Three; S. R. O. 14. ITEM: A new and improved steam heating apparatus has lately been placed in Dibble Opera House.

JOHNSTOWN.—GRAND OPERA HOUSE: Gorman Brothers' Minstrels 13; small audiences. Grimes' Cellar Door 27.

HOOSICK FALLS.—Woop's OPERA HOUSE: Louise Hamilton in repertoire 12-14 to good houses. Irwin Brothers specialty co. 23-25; Lillian Rowley in An American Girl 26-28.——CASINO OPERA HOUSE: The Gondoliers pleased a good house 12. J. S. Murphy in Bouchal Bawn 21; fair house.

TARRYTOWN.—MUSIC HALL: Muggs' Landing 23; S. R. O.

CORTLAND.—OPERA HOUSE: Chantrau as Kit the Arkansas Traveler played to full house 14. The star received several calls.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Fairies' Well 14; large and well pleased audience. Lillian Kennedy, supported by her brother, L. J. Kennedy, and a good co. in She Couldn't Marry Three 19 to S. R. O. Prof. P. L. Scofield's Concert 23; Fanny Rice 24; Carroll Johnson in the Gosson 26.——ITEM: Messrs. Hassenforder and Powers report good business and send their regards to their favorite paper.

OGDENSBURG.—OPERA HOUSE: All the Comforts of Home to a good sized and thoroughly pleased audience 12. The Old Chateau by local talent 20.

SALAMANCA.—GIBSON OPERA HOUSE: Our Country Cousin 14 and Grimes' Cellar Door 17; both to big houses. One of the Finest 18; Tony Farrell 26.

SALAMANCA.—GIBSON OPERA HOUSE: One of the Finest 18; good business. Performance unsatisfactory.

CONCORD.—CITY THEATRE: Gracie Emmett pleased a fair-sized audience 12. Carroll Johnson in The Gosson 14; large audience. German's Minstrels, despite rainy weather, packed the house.

ITHACA.—OPERA HOUSE: Frank Mayo in The Athlete 12; good business. Uncle Isaac 21.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: German's Minstrels pleased the largest audience of the season 16. Billy Van received four encores. Niobe 21.——NOVELTY THEATRE: A variety co., with Maud Elliott as the star, 16-21 to good business.

NORTH CAROLINA.

DURHAM.—STOKES' OPERA HOUSE: Cleveland's Minstrels 7; very fair business. Breezy Time 9; large audience. Beatrice Opera co. in Said Pasha 16; large and select audience.

GOLDSBORO.—MESSENGER OPERA HOUSE: Golde Opera co. 12; very poor business; deserved a good house. Sun's Fantasma 14.

WINSTON.—BROWN'S OPERA HOUSE: The Clarke-Ford English Comedy co. did a good business 16, 17. Gus Homer's Own Co., in Michael Strogoff 18; large house. This co. will play a four nights' engagement. The New York Symphony Concert co. 23.

CHARLOTTE.—OPERA HOUSE: Vernona Jarbeau in Starlight crowded the Opera House 12. Mr. Barnes of New York to good house 14.

WILMINGTON.—OPERA HOUSE: Ford's English Comedy co. 11; large house. Wilfred Clarke made a big hit as Tony Lumpkin. Al. G. Field and co.'s Minstrels 12 to the largest house of the season. This is the best show Field has ever brought here.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: May Louise Aigen co. 9-11; good house.

OHIO.

KENTON.—DICKSON'S GRAND OPERA HOUSE: Burglar 9. Oh! What a Night 13; splendid house. A Barrel of Money 20.——ITEM: Your correspondent had a very pleasant chat with Mr. Loder. He has a good word for THE MIRROR and sends his greetings. Nina Gennell has been re-engaged for next season by Mr. Loder.

FREMONT.—OPERA HOUSE: The Little Tycoon 11; packed house.

HAMILTON.—GLOBE OPERA HOUSE: Bobby Gaylor in Sport McAllister 7; crowded house. Two Old Cronies 11; large house. U and I 13; fair house. O'Dowd's Neighbors 16.

NAPOLEON.—OPERA HOUSE: The Barnet and McGowan co. to a full house 14.

ZANESVILLE.—SCHULTZ OPERA HOUSE: Fabio Romani 16; fair-sized audience. The play is not as strong as the novel, "Vendetta," would lead one to expect. Robert Downing in Julius Cæsar 17 to a large and enthusiastic audience. After the play Mr. Downing was banqueted by a local lodge of Knights of Pythias. Miss McRay, the young lady who is doing press work for Mr. Downing, is destined to become famous in her line of business. Between her and Jacob Rosenthal, who was here ahead of The Little Tycoon last week, our press is in such a state it doesn't know tragedy from comic opera.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Little Goldie co. 9; good business. Vreeland's Minstrels 14; full house.

SANDUSKY.—BIENBLER'S OPERA HOUSE: Irene Kent 12; small house. Bobby Gaylor in Sport McAllister 28.

BOSTON.—MASONIC OPERA HOUSE: Alfred Kelcy in O'Flynn in Mexico was greeted by a large and enthusiastic audience 14. Mr. Kelcy is a favorite with our theatregoers. Electric Spark 17; Fabio Romani 20; The Pay Train 25; Oh! What a Night 26.

PORTSMOUTH.—GRAND OPERA HOUSE: O'Flynn in Mexico 16. Alfred Kelcy made a hit as O'Flynn. Electric Spark 18; Howorth's Hibernica 21.

BRYAN.—JONES' OPERA HOUSE: Billy Lester's Big co. 11; large and enthusiastic audience. The Drummer Boy of Shiloh 12-14; large business; Irene Kent 28; The New York Philharmonic Club 30.

CANTON.—THE GRAND: Billy Lester's Specialty co. 13; slim business. Ollie Akerstrom 17 pleased a small house.——SCHAEFER'S OPERA HOUSE: May Davenport's Burlesque co. 26; fair house.——ITEM: Florence Irwin, of the Robert Downing co., Sundayed here 15.

MANSFIELD.—MEMORIAL OPERA HOUSE: Irene Kent in Only a Farmer's Daughter 21 to an audience of about two hundred. Robert Downing in Damon and Pythias 17 had an audience of six hundred. The cast are all capable people and gave entire satisfaction. Little Tycoon 17 had a large audience. The costumes and stage effects were good and the opera excellently sung in every detail. Lewis Morrison 26; Robert Mantell 27.

URBANA.—MARKET SQUARE THEATRE: Florence Bindley in The Pay Train 13; big house.——ITEM: As a preparation for the English tour of The Pay Train, which will open in Manchester July 18, E. M. Gotthold is cultivating Dundreary whiskers and he will wear a monocle. He has begun to advocate the virtues of a cold "bawth," every day, "deah boy," and says a gentleman should always carry his "bawth-tub" with his "luggage." He will sail about June 28. Four photos of Florence Bindley were added to your correspondent's collection.

ELYRIA.—OPERA HOUSE: The George Buckler Dramatic co. was booked for 17. The local manager, having read a report in the Cleveland *Plaindealer* that the George Buckler Dramatic co. stranded in East Liverpool 9, and getting no further advice from them, or their advance agent, neglected to put up their paper which, by the way, came C. O. D. The co., to the surprise of everybody, arrived here at five o'clock 17, but could not appear on such short notice.

BUCYRUS.—OPERA HOUSE: Robert Downing presented Damon and Pythias 13 to a large and fashionable audience. The local Knights of Pythias Lodge attended in a body and gave a banquet in honor of Mr. Downing after the performance. The Little Tycoon 16; packed house. Harry Heiley, a Bucyrus boy, received an ovation. Mr Heiley is a fine singer.

DAYTON.—THE GRAND: Nellie McHenry in A Night at the Circus 12; large audience. O'Dowd's Neighbors 17. W. H. Crane in The Senator will play to $1,400 13. Every seat on the first floor was reserved during the morning of the opening of the sale.——THE PARK: Lost in New York commenced a week's engagement 16, and will play close on to a banner week. Co. better than ever. Bottom of the Sea 23-28.

FOSTORIA.—ANGES' OPERA HOUSE: Irene Kent in A Child's Destiny to fair business 14. Florence Bindley in The Pay Train to good business 18. The Senator 21; Gracie Emmett in Pulse of New York 25.

DENNISON.—KIPP'S OPERA HOUSE: Vreeland's Minstrels, booked for 11, changed their date to Dec. 4. Robert Downing 28; advance sale so far indicates a $300 or $400 house.

STEUBENVILLE.—CITY OPERA HOUSE: Toby Farrell 13; fair-sized house.——ITEM: W. H. McDonald's Steubenville friends were well represented at each performance of the Bostonians' Pittsburg engagement.

NEWARK.—MUSIC HALL: The Boston Symphony Orchestral Club gave one of their delightful concerts 13. The Old, Old Story to small business 18. Co. very good. Clemenceau Case 24.

SPRINGFIELD.—GRAND OPERA HOUSE: Florence Bindley in The Pay Train 12; very satisfactory performance to a good house. O'Dowd's Neighbors appeared 18.——BLACK'S OPERA HOUSE: A Barrel of Money 17; top-heavy house.——ITEMS: Harry Lentz, of this city, will join Charles A. Loder's co. at Columbus 20 as musical director.

AKRON.—ACADEMY OF MUSIC: A large audience was entertained by Our Irish Visitors 13. Two small audiences assembled to witness the production of A Yorkshire Lass and Clito by Miss Eastlake and co. 16, 17. The performance was far from being entirely satisfactory. In several scenes Miss Eastlake was very good and was rewarded by two curtain calls. Ollie Akerstrom appeared 18; good house.

YOUNGSTOWN.—OPERA HOUSE: Margaret Mather appeared in Love Chase to a large and select audience 14.——ITEM: The long-eared and omnipresent Youngstown ass was out in force in the gallery, hissing the performance, until drowned by applause from below. This is a crying evil of this house and calls for prompt action. The local press unite in scoring the disturbers.

TIFFIN.—NOBLE'S OPERA HOUSE: Charles Loder in Oh! What a Night to a fair house 14. Gus Williams in Keppler's Fortunes 17 to a fair and well-pleased audience.

TOLEDO.—WHEELER OPERA HOUSE: The Jefferson-Florence comb. 9-11 in The Rivals to S. R. O. at $2 a seat. Rhea 26, 27.——PEOPLE'S: Master and Man, with Dominick Murray as Humpy Logan, to good business 16-21. Nellie McHenry 23-28.

MIDDLETOWN.—SORG'S OPERA HOUSE: U and I 14; fair business. Boston Symphony Orchestral Club 17; small business.

FINDLAY.—TURNER OPERA HOUSE: Fast Mail 9; S. R. O. Third engagement within a year. Ollie Akerstrom 13 pleased a small house. Little Tycoon 14 delighted the largest house of the season; S. R. O. Florence Bindley in Pay Train 17; good attendance. U and I 19; good advance sale.——DAVIS OPERA HOUSE: Miss Eastlake 10 in A Yorkshire Lass didn't "catch on." Co. and star too English for this section.

LIMA.—FAUROT OPERA HOUSE: Ollie Akerstrom to light business 11. Money Mad 12, 14 to fair audiences. W. C. Cowper took John J. Collins' part here, the latter having broken his leg in making the jump in the fifth act in Fremont, Ohio. Mr. Cowper acquitted himself admirably, considering the fact that he had but one day's preparation. Bobby Gaylor in Sport McAllister had an immense audience 17. The entire house was sold before the doors opened.

PENNSYLVANIA.

POTTSTOWN.—OPERA HOUSE: Kidnapped 12; large house. Mazie Lewis and H. C. Witwer, supported by a co. of local amateurs, produced A Life for a Life and Kathleen Mavourneen 13, 14 to fair business. Charles T. Ellis in Casper the Vodler 16; largest house of the season.——ITEM: W. F. Wise, scenic artist and architect of the firm of W. F. Wise and Co., at Tyrone, Pa., was here 14, in consultation with the Opera House directors, in relation to remodeling the above next Spring. Plans were submitted, but no definite action has yet been taken.

ERIE.—PARK OPERA HOUSE: Hearts of New York 13; fair audience. Performance poor. Grimes' Cellar Door 24; good business. Joshua Simpkins 27; medium business.

WILLIAMSPORT.—ACADEMY OF MUSIC: Floy Crowell in repertoire 16-21, to good business and pleased audiences. Peter Sexton, in advance of Floy Crowell, was formerly with Reilly's Broom-Makers.

PITTSTON.—MUSIC HALL: The Great Metropolis 13; Agnes Herndon in La Belle Marie pleased a good house 18. Baldwin Comedy co. in repertoire 23-Dec. 5.

SHAMOKIN.—G. A. R. OPERA HOUSE: His Nibs the Baron 13; large house. Theresa Newcomb 16-18, at 10-20-30.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Margaret Mather 12; packed house. Rose Hill's English Folly co. 17; large audience. Our Irish Visitors 19; fair house. His Nibs the Baron 18; paying business.

M'KEESPORT.—WHITE'S OPERA HOUSE: Melville Sisters in repertoire 12-14; A Breezy Time 16; large audience.

BAUCH CHUNK.—OPERA HOUSE: The Great Metropolis 17.

NORRISTOWN.—GRAND OPERA HOUSE: Hanlon Brothers' Fantasma 11, 12; good business. Best pleased audience of the season. Two Johns 14; fair house, fair performance. Kittie Rhoades opened 16 to a packed house.

ALLENTOWN.—MUSIC HALL: Charles T. Ellis in Casper the Vodler 12; crowded house. Mr. Ellis is certainly one of Allentown's favorites, and he is always assured of a warm welcome. Kidnapped, a sensational melodrama, was presented 13 by a very good co. to satisfactory business. D. K. Higgins, the author of the play, assumes the leading role, and Louis Rhinegold the German dude. Audience pleased. The operatic event of the season was the appearance of Pauline Hall in the comic opera, Madame Favart 17. Miss Hall assumed the title role, and was in excellent voice. The opera throughout was well presented, and notwithstanding the increase in prices every seat in the house was occupied by a well-pleased audience. Margaret Mather 20.

HAZLETON.—GRAND OPERA HOUSE: The Great Metropolis 16. Agnes Herndon and a good co. in La Belle Marie 17; S. R. O. Delighted audience.——ITEMS: Prof. F. M. Schmauch, leader of last season's Opera House orchestra, has returned from Denver, Col., and will again take his old position as leader here.

NEW CASTLE.—OPERA HOUSE: Shenandoah 12; large and fashionable audience. Black Crook billed for 14, failed to appear.

WILKESBARRE.—MUSIC HALL: All the Comforts of Home 17; good business. Pauline Hall Opera co. in Madame Favart 18 to a large and fashionable audience.

SCRANTON.—ACADEMY OF MUSIC: The Two Johns 21; good business. The Great Metropolis 24. All the Comforts of Home 26; fair business.

WARREN.—LIBRARY THEATRE: Margaret Mather in Nance Oldfield and The Love Chase 16; large and appreciative audience. Otis Skinner gave strong support. Ben Hur Tableaux 23-26, The Vendetta 28; Lewis Morrison Dec. 3.

TITUSVILLE.—OPERA HOUSE: Margaret Mather 17; large and select audience. Gracie Emmett in Pulse of New York 19.

BRADFORD.—WAGNER OPERA HOUSE: Grimes' Cellar Door 12; fair house. Pulse of New York 17; moderate-sized attendance. One of the Finest 19.

READING.—ACADEMY OF MUSIC: The Two Johns gave a very amusing performance to a good house 11. Kidnapped drew a good house 14; Pauline Hall in Madame Favart drew a $700 house; S. R. O.——ITEM: William Weaver, a member of the co., was presented by ex-Mayor Kenney, in behalf of the Amphion Association, with a gold-headed cane.——GRAND OPERA HOUSE: Little Goldie in The Rocky Mountain Waif drew large houses 13, 14.

COREY.—OPERA HOUSE: Joshua Simpkins 13; good business. One of the Finest 24; Tony Farrell 28; A Barrel of Money 27.

FRANKLIN.—OPERA HOUSE: Shenandoah 17; large and very appreciative audience. All the Comforts of Home 24. Lewis Morrison Dec. 1.

BRADVILLE.—ACADEMY OF MUSIC: Marie Decca in song recitations 14; light house. Shenandoah 16; large audience.

GREENSBURG.—LOMISON THEATRE: Rich's Specialty co. 17, 18, but only appeared the first night. Business would not permit the curtain to rise on the second. Poorest engagement of the season.——ITEM: Manager Curren has assumed the management of the Irwin Opera House, and will run it in connection with the Lomison Theatre of this place. The same attractions will be booked for both houses.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Joseph J. Sullivan 16; fair business. Sweeny, Alvido, Gorman, and Goetze's Minstrels 18; big business. Kidnapped 21; Rentz Santley 23; O'Flynn in Mexico 26; Latest Fad 28.——OPERA HOUSE: Charles E. Murray in The Irish Visitors 14; good business. May Davenport 21; Melville Sisters 30-Dec 2.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: Margaret Mather, supported by a first-class co., presented Nance Oldfield and Love Chase to a large and very appreciative audience 11. Our Irish Visitors pleased a $700 house 16. Midnight Alarm Dec. 5; Robert Downing 8.——ITEM: Complaints are made concerning the poor quality of music furnished by Prof. Pribek's orchestra. The complaint is well founded, and should have been made ere this. An improvement is necessary, and will doubtless be effected.

YORK.—OPERA HOUSE: His Nibs the Baron 14; fairly large and pleased house. Hands Across the Sea 18; poor house.

MILFORD.—MUSIC HALL: Helen Barry in A Night's Frolic pleased a large audience 13. The Cawthorn co. gave a fine musical entertainment 18. The Boston Star Orchestral Club, composed of members of the Boston Symphony Orchestra, gave one of the finest musical entertainments of the season 12. A Pair of Kids 20.

SHARON.—CARVER OPERA HOUSE: George Buckler as Hamlet to a fair audience 10. The Black Crook to a packed house 12. Irishman's Luck 13; fair house.

LANCASTER.—FULTON OPERA HOUSE: Cleveland's Minstrels drew a large audience 10. The Oride Musin Concert co. had a good house 17. Two Old Cronies were well received 18. Hands Across the Sea did well 19. Rose Hill's Polly co. in The Mountebank 20; Great Metropolis 21.

BETHLEHEM.—OPERA HOUSE: The Mozart Symphony Orchestra attracted the finest audience of the season 14, and gave a highly pleasing musical entertainment. Kidnapped 17, was well received by a fair-sized audience, in spite of an "indisposed" member of the cast, who failed in the prompt response to his cues during the action of the play. He has been given the usual two weeks' notice. Hands Across the Sea 21. There is a drop letter in the South Bethlehem, Pa., Post Office for Owen Terry, of the Uncle Isaac co.

SHENANDOAH.—THEATRE: The Baldwin-Melville comb. week of 16. The Galley Slave, Wells-Fargo's Messenger, Son of Monte Cristo, Lynwood, East Lynne, and The Two Orphans were the repertoire for the week.

MAHANOY CITY.—OPERA HOUSE: Baldwin-Melville co. 9-14 in Son of Monte Cristo to a fair house. Performance passable.

LANSFORD.—OPERA HOUSE: His Nibs the Baron gave a satisfactory performance to a fair-sized audience 12. Hands Across the Sea 17; performance good.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Frohman's co. in Men and Women gave a delightful performance 13 to a large house. Jane Coombs booked 17 cancelled. Blue Jeans 20, 21. Ezra Kendall in a Pair of Kids 23.

PROVIDENCE.—THE PROVIDENCE: Men and Women drew large and appreciative audiences 16-21.——THE GAIETY: Cora Tanner in Will She Divorce Him to full houses 16-21. N. S. Wood in The Orphans of New York 23-28.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC: Mr. Frohman's co. of clever comedians presented Mr. Wilkinson's Widows to fair business 13, 14, and matinee. Vernona Jarbeau to moderate houses 16, 17, and Tuesday matinee. Barthol mew's Equine Paradox opened 18 for the rest of the week, with promise of good business. Frederick Warde 26; Milton Nobles 27, 28.——GRAND OPERA HOUSE: Field's Minstrels did only fairly well 13, 14, considering the meritorious nature of their performances. Mr. Barnes of New York drew a good house 16.——Y. M. C. A. HALL: New York Symphony Club in concert 26.——ITEMS: Nat Haines, leading comedian of Vernona Jarbeau's co., left here to-day for New York, having lost his voice through laryngitis. It is expected that he will rejoin the co. in Boston. In the meantime his place will be filled by R. C. Snow, who arrived here from Chicago in time to leave with the co. for Savannah.—Manager O'Neill, in accordance with his determination to sue all cos. that play at the Academy of Music, although claimed to have the date at the Opera House, served an attachment on Jarbeau, making five cos. so far attached and required to give bond. It is understood that similar process will be served on a good many more cos. during the season, and that all the cases will be brought up for trial at the February term of the civil court for this county.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE: P. P. Baker in The Emigrant and Bismark 13, 14, and matinee, to light business. Lewis Morrison in Stranglers of Paris 18; fair house.

KNOXVILLE.—STAUB'S THEATRE: Josephine Reiley 14, matinee, to a very slim house. No performance at night on account of illness of Miss Reiley. Milton and Dolly Nobles 18. Mr. Wilkinson's Widows 20, 21.

NASHVILLE.—THE VENDOME: The Sea King to fairly good houses 16-18. Well presented and generally enjoyed. Charles A. Gardner 19-21. Miss Eastlake 23-25; Mr. Barnes of New York 26-28.—— MAY'S GRAND OPERA HOUSE: Lilly Clay's Gaiety co. played to overflowing houses 16-18. The Clemenceau Case 19-21.

MEMPHIS.—LYCEUM THEATRE: Herrmann, the magician, appeared in Memphis for the first time in eight years 12-14, and as the public's appetite was keen for mystery, large and enthusiastic audiences attended. The S. R. O. sign was used at every performance. Charles A. Gardner opened 16-18 in Captain Kark to good business. Star and co. satisfactory. Bottom of the Sea 19-21; Pearl of Pekin 23-25; Miss Eastlake 26-28.——GRAND OPERA HOUSE: Gilmore's Sea King co. 12-14 to fairly good business. The opera is well staged, and the cast competent. Kajanka, booked 16-21, canceled three nights of engagement, and played 16-18 to paying business. As a spectacular it is a failure; the specialty features, however, were splendid. Alexander Salvini 23-28; Rose Coghlan 30-Dec. 2.——ITEMS: W. M. Wilkison is here looking after the interests of his star, Salvini. The daughter of Manager Hartshorn, of the Grand, is very ill. I hope the young lady will improve shortly. The courteous and gentlemanly Mr Hartshorn does not look himself since this misfortune.—A special request will be made to Salvini to produce his father's version of Othello at the Grand here, also Fechter's Monte Cristo.—Manager Robb's Lyceum Theatre is doing splendid business so far this season, and so is the Grand.

TEXAS.

AUSTIN.—MILLETT'S OPERA HOUSE: Sol Smith Russell in Peaceful Valley 11; representative audience, at advanced prices, packed the house; the S. R. O. sign was out three hours before the performance. Maude Granger in Gabrielle and Inherited 13, 14 to good business, and largest matinee of the season 14. Si Plunkard 16. Last Days of Pompeii 21. Zeeves' Opera co. 22.——ITEM: Jessie Wyatt, last season with Little Lord Fauntleroy, joined Maude Granger here to take Lillian Madison's place in soubrette parts. Miss Madison left the co. at Fort Worth for New York.

WAXAHACHIE.—OPERA HOUSE: W. Leroy's farce-comedy, entitled Rain Makers, had a small house 12, and gave a magic lantern show. Audience dissatisfied.

BONHAM.—GRAND OPERA HOUSE: Jennie Holman 9-14; large business.

DENISON.—GRAND OPERA HOUSE: Jim the Westerner 13; fair houses; audience delighted.

COLUMBUS.—STAFFORD OPERA HOUSE: Ada Melrose 9; medium houses.

DALLAS.—OPERA HOUSE: Sol Smith Russell, in Peaceful Valley, entertained one of the largest and most fashionable audiences that this city ever turned out 9. Paul Kanvar 11, 12 was presented to only fair houses.

FLATONIA.—OPERA HOUSE: Below Zero 21; fair business. Hewett's Musettes 12; small house.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Sol Smith Russell in Peaceful Valley 10; S. R. O. sign was out before the doors were opened. Reeves English Opera co. appeared to a fair house 11 in a burlesque of Faust. Several members of the co. having left, the performance was not up to the average. Paul Kanvar 13, 14, also Saturday matinee, to big business.

GREENVILLE.—KING OPERA HOUSE: Paul Kanvar 9; S. R. O. Bottom of the Sea 21; good business.

HOUSTON.—OPERA HOUSE: Jim the Westerner, good co., played to poor business 11, 12. Last Days Pompeii 13; good house.

HILLSBORO.—ROSE'S OPERA HOUSE: Reeves English Opera Bouffe co. 13; fair business.

SAN ANTONIO.—GRAND OPERA HOUSE: Maude Granger, supported by an excellent co., 10, 11 to a large and fashionable audience. She played to double her business here last year. Ada Melrose 11, 12; light houses. Sol Smith Russell in Peaceful Valley 13, 14; packed houses. Conried Opera co. 27, 28; Pat Men's Club 29, 30; Royal Pass Dec 5.

SHERMAN.—OPERA HOUSE: The Reeves Opera Bouffe co. in Faust 14 to a large and disappointed audience. Miss Purvea as Marguerite was unsatisfactory. Emma Wells' efforts as Martha were only suited to a variety hall. The male performers of the cast were fairly good. The grotesque dancing of Sig. Martino was clever. The grand demon ballet consisted of five people, the same number appearing in the marches, etc. Gilmore's Twelve Temptations 17.

TEMPLE.—BIJOU OPERA HOUSE: Chicago Comedy co. in repertoire 9-11; small houses and abbreviated performance. Rentfrow's Below Zero 13; top-heavy house. Paul Kanvar 17.

TAYLOR.—OPERA HOUSE: Maude Granger in Inherited 12; good house.

TEXARKANA.—GHIO'S OPERA HOUSE: Kajanka; small house. The Twelve Temptations drew a good house 22; audience well pleased.

TYLER.—GRAND OPERA HOUSE: Kajanka 9; well pleased audience. The Bottom of the Sea 12; fair business; general satisfaction. Rose Coghlan in Dorothy's Dilemma 14; medium business. Miss Coghlan gave an excellent performance; co. good. Last Days of Pompeii 17; Jim the Westerner 19; Maude Granger 23.

WACO.—GARLAND OPERA HOUSE: Sol Smith Russell in Peaceful Valley 10 to the best business of the season at advanced prices. Reeves Opera Bouffe co. in burlesque Faust 14 to a fair house. Below Zero 16, 17; Maud Granger 18, 19; Ada Melrose 21.

GALVESTON.—TREMONT OPERA HOUSE: Jim the Westerner 10 was not accorded liberal patronage. The attraction, taken as a whole, is below the standard. The one bright spot in the performance was the excellent work of George Easton as the Old Sport. John Palmer's Last Days of Pompeii 14 did a deservedly poor business; no performance was given 15 though the engagement was for two nights. Sol Smith Russell 16; Effie Elisler 17, 18; Rose Coghlan 19, 21.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Sindbad 11-14, the house was literally packed every night; the matinee take 14 was almost a thousand dollars, an unheard of amount here. The co. left on a special train over the U. P. at the close of the performance Saturday night.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: Lucier's Minstrels 14; large business. Shackford's Opera co. 17; fair business.

RUTLAND.—OPERA HOUSE: Pat Rooney in Lord Rooney 14; large house. Schackford Opera co. 27; small house.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: The County Fair 10; large and delighted audience. Cleveland's Minstrels 11; small house. Frederick Warde presented The Lion's Mouth to one of the largest audiences of the season 16.

LYNCHBURG.—OPERA HOUSE: A Breezy Time 12; large business.

DANVILLE.—ACADEMY OF MUSIC: This house has presented a large number of fine attractions during the past week or so. Cleveland's Minstrels 9, A Breezy Time 10, County Fair 11, Mr. Barnes of New York 13, all did a good business and the audiences were well pleased. The Goldie Opera co. gave Said Pasha to a fair house 17.

RICHMOND.—MOZART ACADEMY OF MUSIC: Alabama 13, 14; well-pleased houses. County Fair 16-18; fair business. Mr. Wilkinson's Widows next.——NEW RICHMOND THEATRE: Frederick Warde 12-14; largest houses of the season. Minnie Hauk Grand Opera co. 16 18; fair business. The Danger Signal, next.——ITEMS: Henry G Berger, who has been employed by the Board of Governors of the Academy of Music since the first of the season, tendered his resignation 14.—Peter Jackson, who has been doorkeeper of the Richmond Theatre for over thirty years, is very ill.

NORFOLK.—ACADEMY OF MUSIC: Alabama 12; fine house. County Fair 13, 14; standing room in demand. The Danger Signal 16, 17; fair business.——OPERA HOUSE: Our Railroad Men 16-21 to very good business.

CHARLOTTESVILLE.—LEVY OPERA HOUSE: Frederick Warde in The Lion's Mouth 17; full house. The Sea Queen Opera co. 24.

STAUNTON.—OPERA HOUSE: Frederick Warde, supported by a good co., presented Belphegor the Mountebank 18 to S. R. O. The star was recalled at each curtain.——ITEM: Adele Belgarde is Mr. Warde's leading lady in place of Victory Bateman. John Butler has recently joined the co., playing character old men.

WASHINGTON.

SPOKANE FALLS.—AUDITORIUM: The Noss Family 9, refined musical program ne to light business. Joseph Grismer 19-21; The President 23, 24.

TACOMA.—THEATRE: Von Vonson 6, 7, good business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: A Breezy Time 17, 18; splendid business.——GRAND OPERA HOUSE: Blackthorn 12-14; good business. O'Flynn in Mexico 18, 19, return engagement, to S. R. O.——[illegible] Anna O'Keefe, of the De Wolf Hopper co., and mother paid friends in Wheeling a visit on Wednesday.—Marie Guerand, late of the Irish Visitors co., is resting in Wheeling a few days, previous to joining another co. in Kansas City.—Your correspondent is indebted for courtesies to Belle McKay, the handsome and clever woman who is the advance agent of Robert Downing.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE:

Frank Deshon Opera co. 12-14; satisfactory performances and fair houses.

GUELPH.—GRAND OPERA HOUSE: The Charity Ball 12; packed house. The Deshon Opera co. 16-21; fair business.

RACINE.—BELLE CITY OPERA HOUSE: A Knotty Affair 20; Dear Irish Boy 21; fair business. The Burglar 26.

WEST SUPERIOR.—GRAND OPERA HOUSE: Miss Barlowe and her excellent co. presented Pygmalion and Galatea and Much Ado About Nothing 6, 7 to appreciative audiences. The Old Homestead filled the Opera House again at its second performance 14. Incog was presented to a delighted audience 16. Donnelly and Girard's Natural Gas 18; as usual crowded house.

MADISON.—FULLER OPERA HOUSE: A Knotty Affair was presented 11.

WYOMING.

CHEYENNE.—OPERA HOUSE: Mr. Potter of Texas 19; Old Homestead 20; Benedict, the magician, 27.—TURNER HALL THEATRE: The initial performance at this hall was given before a large and enthusiastic audience by the New York Philharmonic Club.

CANADA.

TORONTO.—GRAND OPERA HOUSE: The Duff Opera co. in The Queen's Mate and Paola 16-18. The co. comprises good talent, and they were liberally patronized. The Last Word 19-21.—ACADEMY OF MUSIC: Little Puck 19-21.—TORONTO OPERA HOUSE: Corinne 9-14 in Carmen up to Date crowded the Opera House at every performance. The Dark Secret 16-21; business fair. The co. is much better than last season.—LIEBS: After Twenty Years, a co. organized in Chicago, were billed to give their initial performance here on Thanksgiving Day, 12, at the Academy. The paper was out, and the show extensively advertised. Up to noon of that date Manager Kirchner had heard nothing of the co. The house was full, some $50 being taken, but the co. did not put in an appearance, and the money was refunded. Nor has anything been heard from them since.—Joseph Frank, manager of the Toronto Opera House, was the recipient of a handsome silk umbrella from Mrs. Jennie Kimball, manager of the Corinne co. It is valued at $50. Hope it won't be "borrowed" from Joe.—The high Roller co. came to grief at London. Manager Kirchner attached their effects to satisfy a claim of $150, advanced them to bring them from Cleveland.—Moore's Musee is doing a large business. The attractions are first-class.

ST. JOHN.—NEW OPERA HOUSE: Jane Coombs ended her engagement 11-14, presenting The World of Fashion and London Assurance to fair business.—ITEM: During the engagement of Miss Coombs at the Opera House, the new drop curtain, painted by Sydney Chidley, was unveiled for the first time, and the local management took the opportunity to show their appreciation of the talented artist by publicly presenting him with an ebony, gold-headed cane, bearing an appropriate inscription. The curtain is a work of the highest art. At the top is painted a lambrequin, with heavy red and blue plush trimmings, hung with ball fringe to match, and having in the centre a tropny of musical instruments and the masks of tragedy and comedy, surrounded by a wreath of roses and palmetto leaves. In a deep gold frame, over the sides of which hang the delicate drapery of white lace curtains, is set a view of the Bay of Naples. The houses that skirt its shores and the ruins of the Castle of Ischia are exquisitely mirrored in the deep blue, rippling waters, while away in the distence Vesuvius sends up a thin column of smoke. In the foreground are bits of still life, such as baskets of fruit, just passed from a boat to the sandy beach, which have excited the warmest admiration for their detail and execution. On the left women in quaint Italian costume move leisurely along or lazily lean against a stone wall that leads up to an old archway, apparently an entrance to the city. The curtain is rich in coloring, harmonious and effective, and Mr. Chidley has every reason to be proud of it.

CHATHAM.—GRAND OPERA HOUSE: The De Vere-Campaninico entertained a good house 12, U. C. R. Minstrels (your correspondent among the stars) will make their annual appearance 24 to a crowded house.

VANCOUVER.—OPERA HOUSE: Little Georgie Cooper in Little Lord Fauntleroy 6; crowded house; almost 500 tickets were given away to school children. Cleveland's Minstrels 21; very large audience.

MONTREAL.—ACADEMY OF MUSIC: Charles Frohman's Thermidor co. to big business 16-21. Frederick Bond made the hit of the piece as Labussiere. As Fabienne, Elsie de Wolf was not a success. The part is a great deal too strong for her. Agnes Huntington 23-28.—QUEEN'S THEATRE: Sadie Scanlan in Eily to medium business 16-21. Miss Scanlan made herself a great favorite with Montrealers. Her chief charm lies in her thoroughly natural manner. She has a sweet voice, and was deservedly encored for all her songs. The supporting co. was fair. Duff Opera co. 21-28.—THEATRE ROYAL: Pat Rooney in Lord Rooney 16-21 to good business. Gray and Stephens 23-28.—LYCEUM THEATRE: A. H. Hart's Novelty co. to good business 16-21. May Russell Burlesque co. 23-28.

LONDON.—GRAND OPERA HOUSE: A High Roller drew good houses matinee and evening 12 on account of it being Thanksgiving Day. The co. numbered about a dozen people, and the performance was poor and vulgar. Rhea presented La Czarina to a large and fashionable audience 16. Frank Daniels and his Little Puck attracted a splendid house 17. The co. is excellent, and the Clipper Quartette, who joined last week, made a decided hit.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

ALLEN THEATRE: Camden, N. Y., Nov. 23-28.

ADA MELROSE: Dallas, Tex., Nov. 24, Tyler 25, Palestine 26, Texarkana 27, Hot Springs, Ark., 28, Little Rock 29, Memphis, Tenn., 30 Dec. 2.

ALL THE COMFORTS OF HOME: Buffalo, N. Y., Nov. 22-28, Toronto, Ont., 30 Dec. 2, Rochester, N. Y., 3-5, Philadelphia, Pa., 7-12.

ALVIN JOSLIN: Mason City, Ia., Nov. 24, Decorah 25, Duquesne 26, Manchester 27, Independence 28.

A SOCIAL SESSION: Lynchburg, Va., Nov. 24, Buena Vista 25, Roanoke 26, Bristol, Tenn., 27, Chattanooga 28, 1, Dalton, Dec., Rome 2, Talladega, Ala., 3, Anniston 4, Tuskaloosa 5.

ARIZONA JOE: Harlem, N. Y., Nov. 23-28.

ALMA HEARNE: Bramberg, S. C., Nov. 24, 25, Barnwell 26-28.

AFTER DARK: Detroit, Mich., Nov. 23-28.

A BREEZY TIME: Grafton, W. Va., Nov. 24, Cumberland, Md., 25, 26, Hanover, Pa., 30, York Dec. 1, 2, Carlisle 3, Williamstown 4, Middletown 5, Lancaster 7, 8, Cresswell 9, Chester 10-12.

ANNIE MITCHELL: Ballston Spa, N. Y., Nov. 24, 25, Mechanicsville 26-28.

ALL THE COMFORTS OF HOME: Franklin, Pa., Nov. 24, Bradford 25, Canton, O., 27, Akron 28 Columbus 30-Dec. 2, Springfield 3, Dayton 4, Lima 5, Toledo 10, 11, Fort Wayne, Ind., 12.

ALEXANDER SALAINI: Memphis, Tenn., Nov 23-28, Little Rock, Ark., 30, Dec. 1, Fort Smith 3, 4, Sherman, Tex., 5, Dallas 7, 8, Fort Worth 9, 10, Waco 11, San Antonio 12.

ALABAMA (Palmer's): New York city Nov. 9—indefinite.

ALABAMA: Jersey City, N. J., Nov. 23-28, Boston, Mass., 30-Dec. 12.

AUNT BRIDGET'S BABY: Milwaukee, Wis., Nov. 22-28.

ADA GRAY: Boston, Mass., Nov. 23-28.

A FAIR REBEL: Hazleton, Pa., Nov. 24, 25, Trenton, N. J., 26, 27, Plainfield 28, Philadelphia, Pa., 30 Dec.

AGNES HERNDON: Allentown, Pa., Nov. 24, Pottsville 25, Reading 26, Lancaster 27, Hagerstown, Md., 28, Washington, D. C., 30-Dec. 5, Providence, R. I., 7-12.

ANNIE WARD TIFFANY: Brooklyn, E. D., Nov. 23-28, New York city 30-Dec. 5, Paterson, N. J., 7-9, Hoboken 10-12.

A TURKISH BATH: St. Cloud, Minn., Nov. 24, Brainerd 25, Superior, Wis., 26, Duluth, Minn., 27, Ashland, Wis., 28, Marquette, Mich., Dec. 1, Escanaba Dec. 2.

ALBA HEYWOOD: Goshen, Ind., Nov. 24, Dixon, Ill., 28.

BLUE JEANS (No. 2): Providence, R. I., Nov. 23-28, Fall River, Mass., 30, Dec. 1, New Bedford 2, Brockton 3, 4, Attleboro 5, Worcester 7-12.

BLUE JEANS: Baltimore, Md., Nov. 23-28.

BEEBE-BARBOUR: Kingman, Ariz., Nov. 24, Needles, Cal., 25, 26, San Bernardino 27, 28, Riverside 30-Dec. 2, Santa Anna 3, 5, San Diego 7-12.

BOY TRAMP: Marion, Ind., Nov. 24, Frankfort 25, Logansport 26, Crawfordsville 27, Lafayette 28, Champaign, Ill., 30, Kankakee Dec. 1, Pullman 2, Aurora 3, Galesburg 4, Elgin 5, Racine, Wis., 7, Waukesha 8, Portage 9, Madison 10.

BELOW ZERO: Wichita Falls, Tex., Nov 24, Dennison 26, Sherman 27, McKinney 28.

BEATRICE GOLDIE: Lexington, Va., Nov. 24, Clifton Forge 25, Staunton 26, Charlottesville 27, Fredericksburg 30, Lynchburg Dec. 1, Bedford City 2, Farmville 3.

BOBBY GAYLOR: Chicago, Ill., Nov. 23-28, St. Louis, Mo., 30-Dec. 5.

BUNCH OF KEYS: Mt. Sterling, Ky., Nov. 24, Nicholasville 25, Lexington 26, Paris 27, Maysville 28, Portsmouth, O., 30, Circleville Dec. 1, Lancaster 2, Sandusky 3, Bucyrus 4, Alliance 5, New Castle, Pa., 7, Sharon 8, Franklin 9, Oil City 10, Titusville 11.

BOTTOM OF THE SEA: Dayton, O., Nov. 23-28, Indianapolis, Ind., 30-Dec. 5, Toledo, O., 7-9, Detroit, Mich., 10-12.

BILL NYE COMEDY: New York city Sept. 21—indefinite.

BLACK THORN: Uniontown, Pa., Nov. 24, Connellsville 25, Irwin 26, Latrobe 27, Huntingdon 28.

LUAS. S. DICKSON: St. Paul, Minn., Nov. 22-25, Minneapolis 26-28, Indianapolis, Ind., 30-Dec. 2, Springfield, O., 3, Evansville, Ind., 5, Cincinnati, O., 6-12.

CLEMENCEAU CASE (Emma Bell): Newark, O., Nov. 24, Sandusky 26, Toledo 26, Detroit, Mich., 30-Dec. 5.

CORSE PAYTON: Des Moines, Ia., Nov. 23-28.

COUNTY FAIR: Hoboken, N. J., Nov. 24, 25, Paterson 26-28.

COLD DAY: Brazil, Ind., Nov. 24, Princeton 25, Washington 27, Seymour 30, Winchester, Ky., Dec. 1, Dayton, Tenn., 2, Atlanta, Ga., 3, 4, Montgomery, Ala., 5, New Orleans, La., 6-12.

CAMILLE TOWNSEND: Brockville, Ont., Nov. 24.

CLARENCE BENNETT: Raleigh, N. C., Nov. 23-25, Winston 26-28, Danville, Va., 30-Dec. 2, Lynchburg 3-5.

CULHANE CELEBRITY: Jefferson, Ia., Nov. 23-28, Atlantic 30-Dec. 5, Prescott 7-12.

CRAZY LOU: Saratoga, N. Y., Nov. 24, Fort Edward 25, Ballston Spa 26, Canajoharie 27, Fort Plain 28.

CULHANE DRAWARD: St. Joseph, Mo., Nov. 23-28, Omaha, Neb., 30 Dec. 5, Lincoln 7-12.

CHARITY BALL: Kansas City, Mo., Nov. 23-28.

CORA TANNER: Brooklyn, N. Y., Nov. 23-28.

CHAS. A. GARDNER: Pittsburg, Pa., Nov. 23-28, Youngstown, O., 30, Akron Dec. 1, Sandusky 2, Elkhart, Ind., 4, Englewood, Ill., 5, Chicago 6-12.

COUNTRY CIRCUS: Chicago, Ill., Nov. 8-Dec. 12.

CRUISKEEN LAWN: Chicago, Ill., Nov. 22-28, Cleveland, O., 30-Dec. 5, Rochester, N. Y., 7-12.

CLARA MORRIS: Pittsburg, Pa., Nov. 23-28.

CHARLES T. ELLIS: Brooklyn, N. Y., Nov. 23-28.

CITY DIRECTORY: Boston, Mass., Nov. 9-28.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Washington, D. C., Nov. 23-28.

CINDERELLA: New York city Nov. 2—indefinite.

CHAS. J. STEVENSON: Gloversville, N. Y., Nov. 24, 25.

CITY DIRECTORY: Fort Wayne, Ind., Nov. 24.

DARK SECRET: Rochester, N. Y., Nov. 23-28, Syracuse 30-Dec. 5.

DOWLING-HASSON: Columbus, O., Nov. 23-25.

DEVIL'S MINE: Waterbury, Conn., Nov. 24, Holyoke, Mass., 25, 26, No. Adams 27, Pittsfield 28, New York city 30-Dec. 5.

DODGE MERRYMAKERS: Wakefield, Mass., Nov. 24.

DESPERATE NAN: Philadelphia, Pa., Nov 30-Dec. 5.

DR. BILL: Seattle, Wash., Nov. 24, 25, Tacoma 26-28, Spokane Falls 30-Dec. 2, Ogden, Utah, 4, 5, Salt Lake City 7, 8, Provo 9, Aspen, Col., 10, Leadville 11, Salida 12.

DANIEL SULLY: Dubuque, Ia., Nov. 25, Des Moines 27.

DEVIL'S AUCTION: Topeka, Kans., Nov. 24, Omaha, Neb., 25-28, Denver, Col., 30-Dec. 5.

E. S. WILLARD: Cincinnati, O., Nov. 23-28.

EFFIE ELLSLER: Waco, Tex., Nov. 24, Fort Worth 25, 26, Dallas 27, 28, Hot Springs, Ark., 30, Pine Bluff Dec. 2, Little Rock 3, Memphis, Tenn., 4, 5, Florence, Ala., 7, Huntsville 8, Chattanooga, Tenn., 9, Memphis 10-12.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

EUNICE GOODRICH: Racine, Wis., Nov. 24-28, Logansport, Ind., 30-Dec. 2, Anderson 3-12.

E. H. SOTHERN: Philadelphia, Pa., Nov. 23-Dec. 4.

EIGHT BELLS: Philadelphia, Pa., Nov. 23-Dec. 5, New York city 7-12.

E. LEWIS WEST: Pontypridd, Eng., Nov. 23-28, Swansea 30-Dec. 5, Bristol 7-12.

EVANS AND HOEY: Chicago, Ill., Nov 23-28, Pittsburg, Pa., 30 Dec. 5, Washington, D. C., 7-12.

ELECTRIC SPARK: Harrodsville, Ky., Nov 24.

EMMA WARREN: Hazlehurst, Miss., Nov. 24, 26.

EVA MOUNTFORD: Rochester, N. Y., Nov. 23-28.

FREDERICK WARDE: Wilmington, N. C., Nov. 24, 25, Charleston, S. C., 26, Savannah, Ga., 27, 28, Augusta 30, Athens Dec. 1, Macon 2, 3, Chattanooga, Tenn., 4, Knoxville 5.

FABIO ROMANI: Louisville, Ky., Nov. 23, 28, Chicago, Ill., 29 Dec. 12.

FIRE PATROL: Harlem, N. Y., Nov. 23-28, Brooklyn, N. Y., 30-Dec. 5.

FAST MAIL (Southern): Rome, Ga., Nov. 24, Atlanta 25, 26, Athens 27, Augusta 28, Savannah 30, Charleston, S. C., Dec. 1, Columbia 2, Asheville, N. C., 4, Charlotte 5, Raleigh 6, Henderson 7, Durham 8, Danville, Va., 9, Roanoke 10, Lynchburg 11, Charlottesville 12.

FANNIE RICE: Pittsburg, Pa., Nov. 23-28.

FAIRIES' WELL: Boston, Mass., Nov. 23-28.

FRANK DANIELS: Pittsburg, Pa., Nov. 23-28, Philadelphia 30-Dec. 5, Harlem, N. Y., 7-12.

FAT MEN'S CLUB: Tyler, Tex., Nov. 24, Corsicana 25, Bryan 26, Galveston 27, Houston 28, San Antonio 29, 30, Austin Dec. 1, Waco 2, Fort Worth 3, Dallas 4, Denison 5.

FANTASMA (Hanlon's): Philadelphia, Pa., Nov. 16-31.

FRANK S. DAVIDSON: Galion, O., Nov. 24, Cardington 25, Loudonville 26, Shelbyville 27, Marion 28, Belleville 30, Bellevue Dec. 1, 2, Delphos 3.

FLOY CROWELL: Jamestown, Pa., Nov. 23-28, Lockhaven 30-Dec. 5.

FAST MAIL (Northern): Bay City, Mich., Nov. 24, East Saginaw 25, Lansing 26, Flint 27, St. Louis 28, Big Rapids 30, Muskegon Dec. 1, Grand Haven 2, Benton Harbor 3.

FRANK I. FRAYNE: Milwaukee, Wis., Nov. 22-27.

FANNY DAVENPORT: Denver, Col., Nov. 23-28, Kansas City, Mo., 30-Dec. 5.

FRANK MAYO: Louisville, Ky., Nov. 23-28.

GERMAN LILLIPUTIANS: Harlem, N. Y., Nov. 23-28, Philadelphia, Pa., 30-Dec. 5.

GREAT METROPOLIS: New York city Nov. 23-28.

GEORGE BUCKLER: Millersburg, O., Nov. 26, New Straitsville 27, 28, Mansfield Dec. 1, 2, Ravenna 3, Loudonville 4, 5, Middletort 7, Shawnee 8, McConnellsville 9, 10, Ashland 11, 12.

GUS WILLIAMS: Altoona, Pa., Nov. 24, Wilmington, Del., 25, Easton, Pa., 26, Bridgeton, N. J., 27, Trenton 28, Jersey City 30-Dec. 5.

GRIMES' CELLAR DOOR: Geneva, N. Y., Nov. 24, Cortland 25, Rome 26, Johnstown 27, Schenectady 28, Cohoes 30, Hoosic Falls Dec. 1, No. Adams, Mass., 2, Westfield 3, Pittsfield 4, Worcester 5, New Haven, Conn., 7, 8, Holyoke, Mass., 10, Willimantic, Conn., 11, Morristown, Pa., 12.

GEORGE C. STALEY: Louisville, Ky., Nov. 22-28, Columbus, O., 30, Anderson, Ind., Dec. 1, Urbana 2, Pickwell, O., 4, Springfield 5, Lima 7, Fort Wayne, Ind., 8, Delphos, O., 9.

GRISMER-DAVIES: Missoula, Mont., Nov. 24, Phillipsburg 25, Helena 26-28.

GRAY AND STEPHENS: Montreal, P. Q., Nov. 23-28.

HETTIE BERNARD-CHASE: Butler, Pa., Nov. 24, Braddock 25, Punxsutawney 26, Phillipsburg 27, Altoona 28.

HARRY LACY (Jack Royal of the 90th): New York city Nov. 23-28, Philadelphia, Pa., 30-Dec. 5, New York city 7-12.

HAND OF FATE: Chicago, Ill., Nov. 23-28.

HELD BY THE ENEMY: Chicago, Ill., Nov. 22-28.

HOLE IN THE GROUND: Chicago, Ill., Nov. 22-28, Milwaukee, Wis., 30-Dec. 5, St. Paul, Minn., 7-12.

HOSS AND HOSS: New York city Nov. 9-Dec. 5, Philadelphia, Pa., 7-12.

HEARTS OF NEW YORK: Lansing, Mich., Nov. 24, Battle Creek 25, 26, Kalamazoo 27, Elkhart, Ind., 28, Findlay, O., 30, Columbus Dec. 1, 2.

HOOSIER BLUES: Philadelphia, Pa., Nov 23-28.

HUMPHREY COMEDY: Vicksburg, Miss., Nov. 16-28.

HANDS ACROSS THE SEA: Reading, Pa., Nov. 24, 25, Wilkesbarre 27, Scranton 27, 28, Philadelphia 30-Dec. 5.

HELEN BARRY: Worcester, Mass., Nov. 23, 25, Rockton 26, Waterbury, Conn., 27, New Haven 28, Norwich 30, New Britain Dec. 1, Bristol 2, Meriden 3, Birmingham 4, Bridgeport 5, Philadelphia, Pa., 7-12.

HEWLETT DE METROPOLITANS: Missoula, Mont., Nov. 26-28.

HARRY JACKSON: Jacksonville, Ill., Nov. 23-28, Bloomington 30 Dec. 5, Mt. Sterling 7-9, Rushville 10-12.

HENRY E. DIXEY: New York city Sept. 8—indefinite.

HIS LORDSHIP: Miller's Falls, Mass., Nov. 24, New Britain, Conn., 26, Thompsonville 27, Holyoke, Mass., 28.

HENRY CHANFRAU: Albina, N. Y., Nov. 24, Medina 25, Auburn 26, Hornellsville 27, Meadville, Pa., 28, Ashtabula, O., 30, Alliance Dec. 1, Galion 2, Norwalk 3, Tiffin 4, Fostoria 5, Fremont 7, Hillsdale, Mich., 8, Kalamazoo 9, Coldwater 10, Albion 11, Jackson 12.

HARDIE AND VON LEER: Derby, Eng., Nov. 23-28.

HENSHAW-TEN BROECK: Terre Haute, Ind., Nov. 25, Indianapolis 26-28, Danville, Ill., 30, Springfield Dec. 2, Bloomington 3, Decatur 4, Streator 5, Ottumwa 6.

HOLDEN COMEDY: Owosso, Mich., Nov. 23-28.

IRISH LUCK: Providence, R. I., Nov. 23-28, Westerly 30, Mechanicsville, N. Y., Dec. 1, Troy 2, 3, Ilion 4, Amsterdam 5.

IDA VAN CORTLAND: Jackson, Mich., Nov. 23-28.

IVY LEAF: St. Louis, Mo., Nov. 22-28, Louisville, Ky., 29-Dec. 5, Chicago, Ill., 6-12.

IRENE KENT: Fort Wayne, Ind., Nov 24, 25, Defiance, O., 26, Bowling Green 27, Bryant 28, Napoleon 30, Ann Arbor, Mich., Dec. 1, Port Huron 2, Ypsilanti 4, East Saginaw 4.

IRISHMAN'S LOVE: Caldwell, O., Nov. 24.

JAMES REILLY: Kalamazoo, Mich., Nov. 24, Flint 25, East Saginaw 26, 27, Bay City 28.

JOSEPHINE CAMERON: Baltimore, Md., Nov. 23-28.

J. P. LESLIE: Albert Lea, Minn., Nov. 23-28.

JOSIE WILLS: Sarnia, Ont., Nov. 23-28.

JOSHUA SIMKINS: East Liverpool, O., Nov. 26, Braddock, Pa., 27, Mt. Pleasant 28, Latrobe Dec. 1, Greensburg 2, Connellsville 3.

J. H. WALLICK: Syracuse, N. Y., Nov. 23-28, Utica 26, Gloversville 27, Poughkeepsie 28.

JOHN PALMER: Corsicana, Tex., Nov. 24, Sherman 25, Paris 26, Bonham 27, Gainesville 30, Denison Dec. 1, Greenville 2, Texarkana 3, Honey Grove 4, Fort Smith, Ark., 5.

JANE: Springfield, O., Nov. 24, Toledo 25, Indianapolis, Ind., 26-28, Chicago, Ill., 29 Dec. 5.

JULIA MARLOWE: Milwaukee, Wis., Nov. 23-28, Kansas City, Mo., 30-Dec. 5.

JUSTIN ADAMS: Southington, Conn., Nov. 24, Stafford Springs 25, Chelsea, Mass., 26, Ipswich 27, 28, Portsmouth, N. H., 30-Dec. 5.

I. K. EMMET: Cleveland, O., Nov. 23-25, Oil City, Pa., 26, Meadville 27, Bradford 28, Buffalo, N. Y., 30-Dec. 5, Rochester 7-9, Syracuse 10-12.

J. S. MURPHY: St. Johns, N. B., Nov 24, 25, Moncton 26, Fredericton 27, 28.

JIM THE WESTERNER: Dennison, Tex., Nov 24, Abilene 25, Colorado City 26, El Paso 27, Santa Fe, N. Mex., 28, Trinidad, Col., 29.

JENNIE HOLMAN: Monroe, La., Nov. 23-28, Natchez, Miss., 30-Dec. 3.

JARBEAU COMEDY: Jacksonville, Fla., Nov. 24, Thomasville, Ga., 25, Americus 26, Columbus 27, Macon 28, Atlanta 30-Dec. 2, Anniston, Ala., 3, Gadsden 4, Tuscaloosa 5, Meridian, Miss., 7, Selma, Ala., 8, Montgomery 9, Pensacola, Fla., 10.

KATE PUTNAM: Chattanooga, Tenn., Nov. 24, Knoxville 25, Bristol 26, Middlesborough, Ky., 27, 28, Paris 30.

KAJANKS: Joplin, Mo., Nov. 24, Pittsburg, Kans., 25, Parsons 27, Wichita 28, Arkansas City 30.

KATE CASTLETON: Eau Claire, Wis., Nov 24, Duluth, Minn., 25-27, West Superior, Wis., 28, St. Paul, Minn., 29-Dec. 2, Minneapolis 3-5.

KITTIE ARYMAN: Monongahela City, Pa., Nov. 24.

KIDNAPED: Toronto, Ont., Nov. 23-28, London 30, Hamilton Dec. 1, 2, Tonawanda, N. Y., 3, Franklin, Pa., 4, Youngstown, O., 5, Erie, Pa., 7, Oil City 8, Jamestown, N. Y., 9, Warren, Pa., 10, Olean, N. Y., 11, Hornellsville 12.

KATIE EMMETT: Chicago, Ill. Nov 16-28, St. Louis, Mo., 29-Dec. 5, Alton, Ill., 7, Terre Haute, Ind., 8, Vincennes 9, Danville, Ill., 10.

KNOTTY AFFAIR: Minneapolis, Minn., Nov. 23-28, Chicago, Ill., 29-Dec. 5.

KEEP IT DARK: Peoria, Ill., Nov. 24, Bloomington 25, Joliet 26, Ottawa 27, Englewood 28.

KATE CLAYTON, Kansas City, Mo., Nov. 23-28.

KITTIE RHOADES: Harrisburg, Pa., Nov. 23-28, Columbia 30-Dec. 5.

LATEST FAD: Carlisle, Pa., Nov. 24, Lancaster 25, Altoona 26, Beaver Falls 28, Massillon, O., 30, Mansfield, Dec. 1, Lima 2, Indianapolis, Ind., 3-5.

LEWIS MORRISON: Fremont, O., Nov. 24, Mansfield 26, Akron 27, Meadville, Pa., 30, Franklin Dec. 1, Oil City 2, Warren 3, Bradford 4, Olean, N. Y., 5, Toronto, Ont., 7-12.

LOTTIE WILLIAMS: Ottawa, Ill., Nov. 24, Aurora 26, Joliet 27, Davenport, Ia., 28.

LITTLE TRIXIE (Robbins): Point Pleasant, W. Va., Nov. 24, Parkersburg 26, Charleston 27, Huntington 30, Athens, O., Dec. 2, Marietta 3, McConnellsville 4, Newark 5.

LEORA E. LANE COMEDY: Brookfield, Mo., Nov. 23-28, Bucklin 30-Dec. 5.

LAURA THOMPSON: New Haven, Conn., Nov 23-25.

LITTLE GOLDIE: Baltimore, Md., Nov. 23-28, Wilmington, Del., Dec. 1, 2, Bridgeton, N. J., 3, Millville 4, Burlington 5.

LAST WORD: Rochester, N. Y., Nov. 23-28, Canandaigua 29, Auburn 27, Elmira 28, Baltimore, Md., 30 Dec., Pittsburg, Pa., 7-12.

LITTLE TRIXIE: Red Wing, Minn., Nov. 24, Lake City 25, Wabash 26, Winona 27, Rochester 28.

LITTLE LORD FAUNTLEROY (Baswin's): Waukegan, Ill., Nov. 24, Elgin 25, Rockford 26, Dixon 27, Peoria 28, Pekin 30, Bloomington Dec. 1, Jacksonville 2, Taylorville 3, Shelbyville 4, Alton 5.

LYCEUM THEATRE (Frohman's): New York city Nov. 16—indefinite.

LELAND T. POWERS: Indianapolis, Ind., Nov. 24, Gibson City, Ill., 25, Racine, Wis., 26, Madison 27.

LIMITED MAIL: New Haven, Conn., Nov. 25, 26, Meriden 27, 28, Holyoke, Mass., 30, Springfield Dec. 1, Worcester 2, 3, Milford 4, Woonsocket, R. I., 5, Fitchburg, Mass., 7, Waltham 8, Marlboro 9, Nashua, N. H., 10, Manchester 11, 12.

LITTLE NUGGET: Troy, N. Y., Nov. 23-28, Fort Edwards 30, Saratoga Dec. 1, Gloversville 2, Little Falls 3, Oneida 4, Syracuse 5, Oswego 7, Baldwinsville 8, Seneca Falls 9.

LILLIAN LEWIS: Lincoln, Neb., Nov. 25.

LABADIE COMBINATION: Sharon, Pa., Nov. 26.

LOST IN NEW YORK: Cincinnati, O., Nov. 23-28, Louisville, Ky., 30 Dec. 5.

LATER ON: Brooklyn, N. Y., Nov. 23-28.

LOUISE HAMILTON: Ilion, N. Y., Nov. 24-26, Waterloo 27-28, Seneca Falls 30.

LIZZIE EVANS: Philadelphia, Pa., Nov 23-28.

MUGGS' LANDING (No. 1): Brooklyn, N. Y., Nov. 23-28.

MCCARTHY'S MISHAPS: Hannibal, Mo., Nov. 24, St. Joseph 25, 26, Leavenworth, Kans., 27, Topeka 28, Kansas City, Mo., 29 Dec. 5, Omaha, Neb., 6, Beatrice 7, Lincoln 8, Des Moines, Ia., 9, Ottumwa 10, Cedar Rapids 11, Dubuque 12.

MADAME MODJESKA: Baltimore, Md., Nov. 23-28, Brooklyn, N. Y., 30 Dec. 5, Scranton, Pa., 7, Wilkesbarre 8, Easton 9, Trenton, N. J., 10, Reading, Pa., 11, Harrisburg 12.

MR. WILKINSON'S WIDOWS: Norfolk, Va., Nov 23-28, Richmond 26-28, Wilmington, Del., 30, Lancaster, Pa., Dec. 1, Plainfield, N. J., 2, New Brunswick 3, Trenton 4, 5, Jersey City 7-12.

MONEY MAD: Anderson, Ind., Nov. 25, Terre Haute 26, 27, Bloomington, Ill., 28, Elgin 30-Dec. 1, Rockford 2, 3, Beloit, Wis., 4, 5, Sheboygan 7, 8.

MEININGER STOCK: New York city Nov. 17—indefinite.

MR. BARNES OF NEW YORK: Atlanta, Ga., Nov. 24, Anniston, Ala., 25, Nashville, Tenn., 26-28, Knoxville 30, Chattanooga Dec. 1, Birmingham, Ala., 2, 3, Mobile 4, 5, New Orleans, La., 6-12.

M. KEE RANKIN: Fresno, Cal., Nov. 24, Santa Barbara 25, Los Angeles 26-28, San Diego 30-Dec. 1, San Bernardino 2, Riverside 3, Bakersfield 5, Oakland 7, 8, San Jose 9, Stockton 10, Sacramento 11, 12.

MARIE HUBERT FROHMAN: Birmingham, Conn., Nov 24, New Haven 25, Norwich 26, New London 27, Bridgeport 28, Hazleton, Pa., 30, Scranton Dec. 1, 2, Wilkesbarre 3, Mauch Chunk 4, Allentown 5, Reading 7, 8, Norristown 9, Atlantic City, N. J., 10.

MATTIE VICKERS: Hot Springs, Ark., Nov. 26.

MCKAYLESS COMEDY: Elk Point, Ia., Nov. 24.

MR. AND MRS. KENDAL: Boston, Mass., Nov. 23-Dec. 5, Buffalo, N. Y., 7-9, Cleveland, O., 10-12.

MORA WILLIAMS: Lewiston, Me., Nov. 23-28, Leominster, Mass., 30, Dec. 1, Amherst 2, Holyoke 3-5, Haverhill 7-12.

MIDNIGHT BELL: Columbus, O., Nov. 24, 25, Cleveland 26-28.

MAGIE WAINWRIGHT: Washington, D. C., Nov. 23-28.

MAUDE ATKINSON: Key West, Fla., Nov. 23-28, Tampa 30, Tabor City Dec. 1, Leesburg 2, Ocala 3, Gainesville 4, 5, Appalachicola 7-12.

MARION GOLDEN: Salt Lake City, Utah, Nov. 24, 25, Park City 26, Ogden 27, 28.

MY PARTNER: Three Rivers, Mich., Nov. 23-28.

MINNA GALE: Albany, N. Y., Nov. 24, Troy 25, Northampton 26, Worcester 30-Dec. 2, Brockton 3, Fall River 4, New Bedford 5, Newport, R. I., 7, Providence 7-12.

MAGGIE MITCHELL: Syracuse, N. Y., Nov. 24, Wilkesbarre, Pa., 25, Scranton 26, Hazelton 27, Reading 28, Washington, D. C., 30-Dec. 5.

MY JACK (Walter Sanford's): Paterson, N. J., Nov. 23-25, Hoboken 26-28, Harlem, N. Y., 30-Dec. 5, Albany 7-9, Syracuse 10-12.

MILE A MINUTE: Brooklyn, E. D., Nov. 23-28.

MAUDE GRANGER: Greenville, Tex., Nov. 24, Dallas 25, 26, Fort Worth 27, 28, Dennison 30, Sherman Dec. 1, Bonham 2, Paris 3, Texarkana 4, Marshalltown 5, Shreveport, La., 7, Hot Springs, Ark., 8, Pine Bluff 9, Little Rock 10, Fort Smith 11, 12.

MME. JANAUSCHEK: Penn Yan, N. Y., Nov. 24, Corning 25, Elmira 26, Bradford, Pa., 27, Olean, N. Y., 28, Williamsport, Pa., 30 Sunbury Dec. 1, Lebanon 2, Columbia 3, Wilmington, Del., 4, 5, Philadelphia, Pa., 7-12.

MASTER AND MAN: Grand Rapids, Mich., Nov. 23-28.

MISS HELYETT: New York city Nov. 3—indefinite.

MIDNIGHT ALARM (Pearson's): Brockton, Mass., Nov. 24, New Bedford 25, Woonsocket, R. I., 26, Bridgeport, Conn., 27, 28.

MORTON DRAMATIC: Chester, N. Y., Nov. 23-28.

MAY BRETONNE: Iowa City, Ia., Nov. 23-28, Grinnell 30-Dec. 5, Des Moines 7-12.

MARGARET MATHER: Wilkesbarre, Pa., Nov. 24, Scranton 25, Allentown 26, Reading 27, Lancaster 28, Richmond, Va., 30-Dec. 2, Petersburg 3, Norfolk 4, 5, Roanoke 7, Lynchburg 8, Charlotte, N. C., 9, Columbia, S. C., 10, Charleston 11, 12.

MILTON NOBLES: Augusta, Ga., Nov. 24-26, Charleston, S. C., 27, 28, Macon, Ga., 30, Columbia Dec. 1, Eufaula, Ala., 2, Americus, Ga., 3, Savannah 4.

MCKENNA'S FLIRTATION: New Bedford, Mass., Nov. 24, Brockton 25, Salem 26, Worcester 27, 28, Boston 30-Dec. 5.

N. S. WOOD: Providence, R. I., Nov. 23-28, Bridgeport, Conn., 30-Dec. 2, New Haven 3-5, Hartford 7, Troy, N. Y., 8, 9, Albany 10-12, Toronto, Ont., 14-16.

NATURAL GAS: Omaha, Neb., Nov. 22-25, Lincoln 26, St. Joseph, Mo., 27, 28, Kansas City 30-Dec. 5, St. Louis 7-12.

NAT C. GOODWIN: Chicago, Ill., Nov. 16-Dec. 5, Milwaukee, Wis., 6-9, Indianapolis, Ind., 10-12, Columbus, O., 14-16.

NEWTON BEERS: Denver, Col., Nov. 23-28.

NOBBE: Baltimore, Md., Nov. 23-28.

NOSS JOLLITIES: Eugene City, Ore., Nov. 24, Roseburg 25, Grant's Pass 26, Ashland 27, Yreka, Cal., 28, Redding 30, Red Bluff Dec. 1, Chico 2, Gridley 3, Sacramento 4, 5, Nevada 7, Grass Valley 8, Auburn 9, Suisun City 10, Vallejo 11, Napa City 12.

NOBLE (B.): Troy, N. Y., Nov. 24, Saratoga 25, Albany 26, Utica 27, 28, Rome 30, Oswego Dec. 1, Syracuse 2, 3, Auburn 4, Penn Yan 5, Olean 7.

NELLIE MCHENRY: Toledo, O., Nov. 23-28.

NEW YORK THEATRE (Hunt's): Salem, Va., Nov. 23-25, Pulaski 26-28, Winston, N. C., 30-Dec. 5.

NEF

R. D. MACLEAN-MARIE PRESCOTT: Birmingham, Ala., Nov. 23, 24, Chattanooga, Tenn., 25, 26, Knoxville 27, 28, Asheville, N. C., 30, Bristol, Tenn., Dec. 1, Roanoke, Va., 2, 3, Staunton 4, Charlottesville 5, Richmond 7-9, Norfolk 10-12.

ROSE COGHLAN: New Orleans, La., Nov. 23-28, Memphis, Tenn., 30-Dec. 2, Cairo, Ill., 3, Paducah, Ky., 4, Vincennes, Ind., 5, St. Louis, Mo., 7-12.

ROLAND REED: Brooklyn, E. D., Nov. 23-28.

ROSSLYN-KNOX: San Francisco, Cal., Nov. 9-28, Portland, Ore., 30-Dec. 5, Brooklyn, E. D., 7-12.

ROSABEL MORRISON: Washington, D. C., Nov. 23-28, Newark, N. J., 30-Dec. 2, Elizabeth 3, Easton, Pa., 4, Bethlehem 5.

RHEA: Canton, O., Nov. 24, Findlay 25, Toledo 26, 27 Dayton 28.

RICHARD MANSFIELD: Jersey City, N. J., Nov. 23-28, Philadelphia, Pa., 30-Dec. 5.

RAY L. ROYCE: Shawnee, Kans., Nov. 24, Seneca 25, Marysville 26, Junction City 27, Abilene 28, Wichita 30.

ROBERT MCGINLEY: Neihart, Mont., Nov. 24, 25, Boulder 26-28.

SPOONER DRAMATIC: Vinton, Ia., Nov. 23-28, Anamosa 30-Dec. 5.

SACKETT-KINZIE: Ypsilanti, Mich., Nov. 23-28.

SKIPPED BY THE LIGHT OF THE MOON: San Francisco, Cal., Nov. 22-28.

SPOONER COMEDY: Leavenworth, Kans., Nov. 23-28, Pittsburg 30-Dec. 5.

SHENANDOAH: Philadelphia, Pa., Nov. 23-28.

SI PLUNKARD: Columbus, Tex., Nov. 24, 25.

SADIE SCANLAN: Ottawa, Ont., Nov. 24, Kingston 25, Napanee 27, Belleville 28, Port Hope 30, Peterboro Dec. 1, Toronto 3-5.

STRAIGHT TIP: Ogden, Utah, Nov. 24, 25, Salt Lake City 26-28.

SARAH BERNHARDT: New York city Nov. 4-28.

STUART ROBSON: Elmira, N. Y., Nov. 24, Utica 25, Binghamton 26, Troy 27, 28, Baltimore, Md., 30-Dec. 5, Washington, D. C., 7-12.

SHE COULDN'T MARRY THREE (Lillian Kennedy): Bridgeton, N. J., Nov. 24, Mt. Holly 25, Atlantic City 26, Pottstown, Pa., 27, Columbia 28, York 30.

STAR THEATRE: Havanna, Ill., Nov. 24, 25, Chandlerville 26-28.

SHENANDOAH: Buffalo, N. Y., Nov. 23-26, Syracuse 30-Dec. 2.

SPIDER AND THE FLY: St. Louis, Mo., Nov. 22-28, Quincy 29, Hannibal Dec. 1, Peoria, Ill., 2, Keokuk, Ia., 3, Burlington 4, Galesburg, Ill., 5, Chicago 6-26.

SUPERBA (Hanlon's): Boston, Mass., Nov. 23-Dec. 5.

STILL ALARM: Milwaukee, Wis., Nov. 22-28, Englewood, Ill., 27, Kalamazoo, Mich., 28, Toledo, O., 30-Dec. 5, Detroit 7-12.

SOL. SMITH RUSSELL: St. Louis, Mo., Nov. 22-28, Cincinnati, O., 29-Dec. 5, Louisville, Ky., 7-9, Lexington 10, Dayton, O., 12, Toledo 12.

SI PERKINS: Florence, Mass., Nov. 24, Turner's Falls 25, Westford, Conn., 26.

SEA OF ICE: Georgetown, Tex., Nov. 24, Bastrop 25, 26, La Grange 27, 28.

THE BURGLAR: St. Paul, Minn., Nov. 22-28, Minneapolis 30-Dec. 5, La Crosse, Wis., 7, Dubuque, Ia., 8, Davenport 9, Galesburg, Ill., 10, Keokuk, Ia., 11, Hannibal, Mo., 12.

THE BANSHEE: Meriden, Conn., Nov. 26.

THE SOUTHERNER: Omaha, Neb., Nov. 22-28.

TEXAS STEER: Chicago, Ill., Nov. 24-Dec. 5.

THE SOUDAN (No. 2): Holyoke, Mass., Nov. 23-28, Springfield 30-Dec. 1, Hartford, Conn., 3-5, New Haven 7-12.

THOS. W. KEENE: Sacramento, Cal., Nov. 24-27, Stockton 28, San Francisco 30-Dec. 12.

THE MERCHANT: Bridgeport, Conn., Nov. 24, Danbury 25, Waterbury 26, Stamford 27, Yonkers, N. Y., 28, Brooklyn 30-Dec. 5, New York city 7-12.

TWO SISTERS: Attleboro, Mass., Nov. 24, Middleboro 25, Fall River 26, Newport, R. I., 27, Norwich, Conn., 28, Brooklyn, N. Y., 30-Dec. 5, Newark, N. J., 7-12.

THE POSTMASTER: Hudson, Mich., Nov. 24, Adrian 25, 26, Blissfield 27, 28.

THE PRESIDENT: Butte, Mont., Nov. 24, 25, Anaconda 26, Bozeman 27, Livingston 28, Fargo, No. Dak., 30, Crookston Dec. 1, Winnipeg, Man., 2, 3, Grand Forks, No. Dak., 4, Brainerd, Minn., 5, Duluth 7, 8, Superior, Wis., 9, Ashland 10, Chippewa Falls 11, Eau Claire 12.

THERESA NEWCOMB: Reading, Pa., Nov. 26-28, Baltimore, Md., 30-Dec. 5.

THE PATROL: New York city Nov. 23-28, Philadelphia, Pa., 30 Dec. 5.

THE VENDETTA: Pottsville, Pa., Nov. 24, Shamokin 25, Williamsport 26, Warren 27, 28, Buffalo, N. Y., 30-Dec. 5.

TOM SAWYER (Burton): Yazoo City, Miss., Nov. 24, Jackson 25, Natchez 26, Baton Rouge, La., 27, Pinquemine 28.

TWO JOHNS: Washington, D. C., Nov. 23-28, Baltimore, Md., 30-Dec. 5.

TWO OLD CRONIES (Anderson's): Richmond, Va., Nov 24, Petersburg 25, Lynchburg 26, Danville 27, Charlotte, N. C., 28, Knoxville, Tenn., 30.

TRIP TO CHINATOWN: New York city Nov. 9—indefinite.

THOMAS E. SHEA: Cohoes, N. Y., Nov. 23-28, Waterbury, Conn., 30-Dec. 5, Danbury 7-12.

THE STOWAWAY: St. Louis, Mo., Nov. 22-28, Mattoon, Ill., 30, Terre Haute, Ind., Dec. 1, Crawfordsville 2, Anderson 3, Dayton, O., 4, Hamilton 5, Cincinnati 6-12.

TRUE IRISH HEARTS: Buffalo, N. Y., Nov. 23-28, Dunkirk 30, Chrichsville, O., Dec. 1, Ashtabula 2, Marion 3, Newark 4, Springfield 5.

TEN NIGHTS IN A BAR-ROOM: Monongahela City, Pa., Nov. 24.

TWO IRISH CUCKOOS: Peterboro, N. H., Nov. 24.

THE HUSTLER: New York city Nov. 23-Dec. 5.

THAT WOMAN: St. Joseph, Mo., Nov. 23-28.

THERMIDOR: Albany, N. Y., Nov. 23-25.

TWELVE TEMPTATIONS: New Orleans, La., Nov. 23-28.

UNCLE TOM'S CABIN: Philadelphia, Pa., Nov. 23-28.

UNCLE TOM'S CABIN (Middaugh): Fair Haven, Wash., Nov. 24, No. Whatcom 25, Blaine 26, New Westminster, B. C., 27, 28, Vancouver Dec. 1.

UNCLE HIRAM: Selma, Ala., Nov. 24, Meridian, Miss., 25, Mobile, Ala., 26, Pensacola, Fla., 27, 28, New Orleans, La., 30-Dec. 5, Donaldsville 6, Natchez, Miss., 7, Jackson 8, Vicksburg 9, Greenville, 10, Pine Bluffs, Ark., 11, Little Rock 12.

ULLIE AKERSTROM: McKeesport, Pa., Nov. 23-25, Johnstown 26-28, Braddock 30, East Liverpool, O., Dec. 1, Irwin, Pa., 2, Latrobe 3, Kittanning 4, Punxsutawney 5, Du Bois 7, Williamsport 8, Bloomsburg 9, Chester 10.

U AND I: Salt Lake City, Utah, Nov. 23-25, Ogden 26, Anaconda, Mont., 27, Butte City 28-30.

UNCLE RUBE: Cattaraugus, N. Y., Nov. 24, Franklinville 25.

UNCLE TOM'S CABIN (Stetson's): Germantown, Pa., Nov. 24, Bridgeton, N. J., 25, Elizabeth 26, Easton, Pa., 28, Bethlehem 30, Allentown Dec. 1, Reading 2, Lancaster 3, York 4.

UNCLE ISAAC: Hornellsville, N. Y., Nov. 24, Olean 24, Bradford, Pa., 26, Punxsutawney, 28.

WAITE COMEDY: Binghamton, N. Y., Nov. 23-28.

WHITE SLAVE: Cincinnati, O., Nov. 23-28, Middletown 30, Dayton Dec. 1, Springfield 2, Columbus 3-6.

WORLD AGAINST HER (Agnes Wallace-Villa): Burlington, Ia., Nov. 24, Canton, Ill., 25, Quincy 26, Litchfield 27, Effingham 28.

WADE LEROUCE: Woonsocket, So. Dak., Nov. 24, Mitchell 25, 26, Plankton 27, 28.

WOLFORD SHERIDAN: Atchison, Kans., Nov. 24-26.

WALL COMEDY: Chillicothe, O., Nov. 23-28, Ironton 30-Dec. 5.

WOODWARD THEATRE: Ida Grove, Ia., Nov 24, 25, Holstein 26-28.

W. J. SCANLAN: New York city Sept. 30—indefinite.

WM. H. CRANE: Cleveland, O., Nov. 23-25, Pittsburg, Pa., 26-28.

YON YONSON: Oakland, Cal., Nov. 24, San Jose 25, Stockton 26, Sacramento 27, 28.

OPERA AND CONCERT.

ANDREWS OPERA: Minneapolis, Minn., Nov. 23-Dec. 19.

AGNES HUNTINGTON: Philadelphia, Pa., Nov. 16-28.

AUSTRIAN JUVENILE BAND: Pittsburg, Pa., Nov. 24, 25, Columbus, O., 26, Dayton 27, Cincinnati 28, Louisville, Ky., 30-Dec. 1, Indianapolis, Ind., 2, Terre Haute 3, St. Louis, Mo., 4, 5, Sedalia 7, Kansas City 8, 9.

ABBEY-GRAU OPERA: Chicago, Ill., Nov. 8 Dec. 12.

ARONSON OPERA: Cincinnati, O., Nov. 23-29, St. Louis, Mo., 30-Dec. 5.

AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.

BOSTONIANS: Detroit, Mich., Nov. 23-28.

BAKER OPERA (A.): Bangor, Me., Nov. 23-28.

BOSTON LYCEUM CONCERT: Chardon, O., Nov. 24, Chagrin Falls 25, Zanesville 26, Quaker City 27, St. Blairsville 28, East Liverpool 30, Indiana, Pa., Dec. 1, Leechburg 2, Altoona 3.

CORINNE OPERA BURLESQUE: Cleveland, O., Nov. 23-28, Chicago, Ill., 30-Dec. 5, Columbus, O., 7-12.

CORRIED OPERA: Galveston, Tex., Nov. 24, Houston 25, 26, San Antonio 27, 28, Austin 30, Waco Dec. 1, Fort Worth 2, 3, Dallas 4, 5, Dennison 7, Greenville 8, Tyler 9, Shreveport, La., 10, Texarkana, Tex., 11, Little Rock, Ark., 12.

DESHON OPERA: Janesville, Wis., Nov. 23-28, Madison 30-Dec. 5.

DE WOLF HOPPER OPERA: Washington, D. C., Nov. 23-28, Baltimore, Md., 30-Dec. 5, Newark, N. J., 7-12.

DUFF OPERA: Montreal, P. Q., Nov. 23-28.

EMMA JUCH OPERA: Philadelphia, Pa., Nov. 23-28, Washington, D. C., 30-Dec. 5.

FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.

GRAU OPERA: Halifax, N. S., Oct. 26-Nov. 28, St. Johns, N. B., 30 Dec. 5.

GILMORE'S BAND: Kansas City, Mo., Nov. 26.

IDEAL OPERA: Philadelphia, Pa., June 6—indefinite.

LILLIAN RUSSELL OPERA: New York city Oct. 26—indefinite.

LITTLE TYCOON OPERA: Columbus, O., Nov. 24, 25, Hamilton 26, Greenville 27, Delphos 28, New Orleans, La., 30-Dec. 12.

MINNIE HAUK GRAND OPERA: Philadelphia, Pa., Nov. 23-28, Boston, Mass., 30-Dec. 5.

MILTON ABORN OPERA: Willimantic, Conn., Nov. 23-25, New Haven 26-28, Albany, N. Y., 30 Dec. 5.

N. Y. SYMPHONY CLUB: Salisbury, N. C., Nov. 24, Charlotte 25, Charleston, S. C., 26, Savannah, Ga., 27, Augusta 28, Chattanooga, Tenn., 30, Johnson City Dec. 1, Abington, Va., 2, Bristol, Tenn., 3, Knoxville 4.

NASHVILLE STUDENTS (Wright's): Humeston, Ill., Nov. 24, Leon 26, Davis City 27.

OVIDE MUSIN CONCERT: Warren, O., Nov. 24, Canton 25, Wooster 26, Lima 27, Findlay 28.

PEARL OF PEKIN: Nashville, Tenn., Nov. 24, 25, Memphis 26-28.

PAULINE HALL OPERA: Philadelphia, Pa., Nov. 23-Dec. 5, Montreal, P. Q., 7-12.

PEABODY SPECTACULAR OPERA: Webb City, Mo., Nov. 24, Joplin 25, 26.

REEVES' OPERA BOUFFE: San Antonio, Tex., Nov. 21, Luling 25, Gonzales 26, Columbus 27, Richmond 28, Galveston 29, 30, Houston Dec. 1, 2, Beaumont 3, Lake Charles, La., 4, Morgan City 5, New Orleans 7-12.

SEA QUEEN: Richmond, Va., Nov. 26-28.

SWAIN OPERA: Winona, Miss., Nov. 24, 25, Grenada 26-28.

SINDBAD: Chicago, Ill., Nov. 23-28.

SEA KING: Hamilton, O., Nov. 24, Dayton 25, Terre Haute, Ind., 26, Danville 27, Bloomington, Ill., 28, Springfield 30.

SHACKFORD OPERA: Canandaigua, N. Y., Nov. 24, Geneva 25, Corning 26, Jamestown 27, Meadville, Pa., 28, Titusville 30.

TAR AND TARTAR: Brooklyn, N. Y., Nov. 23-28, Jersey City, N. J., 30-Dec. 5.

WILBUR OPERA: Pittsburg, Pa., Nov. 23-28.

VARIETY AND BURLESQUE.

AMERICAN-ENGLISH NOVELTY: Mansfield, N. Y., Nov. 24, 25.

BILLY LESTER SPECIALTY: Cincinnati, O., Nov. 23-28, Louisville, Ky., 30-Dec. 5.

CREOLE BURLESQUE: Paterson, N. J., Nov. 23-28, Harlem, N. Y., 30-Dec. 5, Brooklyn 7-12.

CITY CLUB: New York city Nov. 23-28, Worcester, Mass., 30-Dec. 5.

CARMENCITA: Lockport, N. Y., Nov. 25, Rochester 26-28, Buffalo 30-Dec. 5, Cleveland, O., 7-9, Akron 10.

EMILY ZOLA BURLESQUE: Grand Rapids, Mich., Nov. 23-28.

FRENCH FOLLY BURLESQUE: Worcester, Mass., Nov. 23-28, Boston 30-Dec. 5.

FAY FOSTER BURLESQUE: Troy, N. Y., Nov. 23-28, Paterson, N. J., 30-Dec. 5.

FRENCH BURLESQUE (Nibbe's): Chicago, Ill., Nov. 23-28.

GUS HILL SPECIALTY: Chicago, Ill., Nov. 23-28, Detroit, Mich., 30-Dec. 5.

GEO. DIXON: New York city Nov. 23-28, Philadelphia, Pa., 30-Dec. 5.

GRIEVES BURLESQUE: Denver, Col., Nov. 23-28.

GUS HOWTER SPECIALTY: Hickory, N. C., Nov. 23-28.

GEO. SUN: Camden, S. C., Nov. 24, Charlotte, N. C., 25.

HARRY KERNELL: Brooklyn, E. D., Nov. 23-28.

HARRY WILLIAMS: Newark, N. J., Nov. 23-28, Philadelphia, Pa., 23-28.

HOWARD ATHENÆUM: New York city 23-28.

HYDE SPECIALTY: Cleveland, O., Nov. 23-28.

IDA SIDLOSS: Victoria, B. C., Nov. 9-Dec. 5.

INTERNATIONAL COMIQUES: Milwaukee, Wis., Nov. 23-28.

IRWIN BROS.: No. Adams, Mass., Nov. 24, Manchester, N. H., 25.

LILLY CLAY GAIETY: Kansas City, Mo., Nov. 23-28, St. Louis 30-Dec. 5.

LESTER AND WILLIAMS: Syracuse, N. Y., Nov. 23-28.

MAY HOWARD BURLESQUE: Harlem, N. Y., Nov. 23-28.

MAY DAVENPORT BURLESQUE: Beaver Falls, Pa., Nov. 24.

MAY RUSSELL BURLESQUE: Montreal, P. Q., Nov. 23-28.

MABEL SNOW BURLESQUE: La Salle, Ill., Nov. 25, Freeport 27, Monroe, Wis., 28.

NIGHT OWLS: Philadelphia, Pa., Nov. 23-28, Baltimore, Md., 30-Dec. 5.

PARISIAN FOLLY: Detroit, Mich., Nov. 23-28, Cleveland, O., 30-Dec. 5.

REILLY AND WOOD'S SPECIALTY: Baltimore, Md., Nov. 23-28, Washington, D. C., 30-Dec. 5.

RENTZ SANTLEY BURLESQUE: Canton, O., Nov. 24, Youngstown 25, Wheeling, W. Va., 26, Circleville, O., 27, Lima 28, Chicago, Ill., 29-Dec. 5, St. Louis, Mo., 6-12.

ROSE HILL FOLLY: Philadelphia, Pa., Nov. 23-28, New York city 30-Dec. 5.

SAM DEVERE: Albany, N. Y., Nov. 23-28, Providence, R. I., 30-Dec. 5, Worcester, Mass., 7-12.

TONY PASTOR'S SPECIALTY: New York city Oct. 26—indefinite.

WHALLEN AND MARTELL: Kensington, Pa., Nov. 23-28, Reading 30-Dec. 2, Wilmington, Del., 3-5.

WEBER AND FIELD'S: New Haven, Conn., Nov. 24, 25, Wilmington, Del., 26-28.

WILLIAMS AND ORR: Pittsburg, Pa., Nov. 23-28.

MINSTRELS.

AL. G. FIELD AND CO.: Americus, Ga., Nov. 24, Columbus 25, Birmingham, Ala., 26, Talladega 27, Anniston 28.

ARLINGTON: Woodbury, N. J., Nov. 25, Wilmington, Del., 26-28.

BARLOW BROTHERS: Orange, Tex., Nov. 26, Houston Dec. 1, Galveston 2, 3, Austin 4, 5, San Antonio 7, Waco 9.

BEACH AND BOWER: Seymour, Ind., Nov. 24, New Albany 25, Shelbyville 26, Harrodsburg, Ky., 27, Danville 28.

CLEVELAND: New York city Nov. 23-28.

CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.

GEORGE WILSON: New Orleans, La., Nov. 23-28, Memphis, Tenn., 30-Dec. 2, Paducah, Ky., 3, Evansville, Ind., 4, Henderson, Ky., 5, Louisville 7, 8, Dayton, O., 9, 10, Hamilton 11.

GORTON: Frostburg, Md., Nov. 24, Hyndman, Pa., 25, Bedford 26, Ebensburg 27.

GOODYEAR, ELITCH AND SCHILLING: Napa, Cal., Nov. 24, St. Helena 25, Santa Rosa 26, Petaluma 28, San Jose 30, Livermore Dec. 1, Gilroy 2, Hollister 3, Oakland 4, 5, Fresno 7, Tulare 8, Visalia 9, Bakersfield 10.

HI HENRY: Quincy, Mass., Nov. 24, No. Easton 25, Pawtucket, R. I., 26, Canton, Mass., 27, Foxboro 28, Woburn 30.

LEW DOCKSTADER: Davenport, Ia., Nov. 27, Des Moines 28.

MCCABE AND YOUNG: Murfreesboro, Tenn., Nov. 24, Rome, Ga., 25, Chattanooga, Tenn., 27, 28.

PRINCESS AND WEST: Chicago, Ill., Nov. 23-28, Milwaukee, Wis., 29, Grand Rapids, Mich., 30, Kalamazoo Dec. 1, Jackson 2, Toledo, O., 3, Detroit, Mich., 4, 5.

SWEENEY, ALVIDO AND GOETZ: Johnstown, Pa., Nov. 24, Altoona 25, Bellefonte 26, Houtzdale 27, Clearfield 28, Phillipsburg 29, Lock Haven Dec. 1.

VREELAND: Huntington, W. Va., Nov. 24, Ravenswood 25, Marietta, O., 26, Cambridge 27, Corning 28, Nelsonville 30.

CIRCUSES.

HARRIS: State Line, Miss., Nov. 24, Waynesboro 25, Shubuta 26, Enterprise 27, Meridian 28.

KING AND FRANKLIN: Ocala, Fla., Nov. 27.

SIGNOR CANNON: Raleigh, N. C., Nov. 24.

MISCELLANEOUS.

BRISTOL (D. M.) EQUINES: Waverly, N. Y., Nov. 27, 28, Penn Yan 30-Dec. 1, Canandaigua 2, 3, Danville 4, 5, Corning 7-9.

ELI PERKINS: Atkinson, Neb., Nov. 24, O'Neill 25, Neiligh 26, Mortonville, Kans., 28.

FRANKLYN OLDHAM: Culvert, Tex., Nov. 26, Bryan 27.

JO-JO AND UNZIE: Denver, Col., Nov. 23-28.

KELLAR: Philadelphia, Pa., Nov. 1—indefinite.

PROF. HERRMANN: Cincinnati, O., Nov. 23-28, Louisville, Ky., 30-Dec. 2, Nashville, Tenn., 3-5, Vincennes, Ind., 7, Indianapolis 8, 9, Terre Haute 10, Decatur, Ill., 11, Springfield 12.

SIR EDWIN ARNOLD: Rochester, N. Y., Nov. 24.

VONIE: Nanticoke, Pa., Nov. 24, Lykens 25, 26, Marysville 27, 28.

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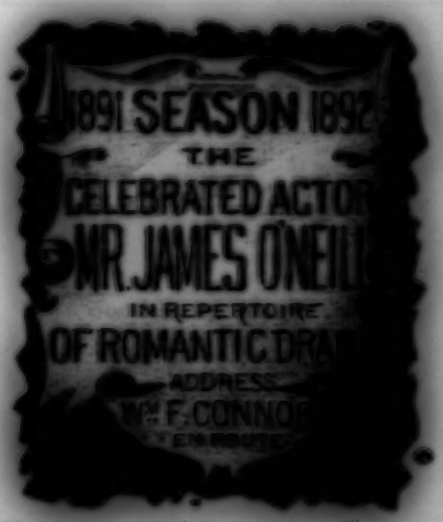

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